



THE INLAND PRINTER

DECEMBER 1908

O. E. HAKE



Doubletone Inks **and Ullmanines**

**Faultless in their working,
Unique in their result,
They will save you
Time, trouble and money.
They get you business,
And retain it for you.
Be wary.
Beware of imitations
Which, if they work, do not doubletone;
If they doubletone, can not be used.**

Sigmund Ullman Co.

**New York
Philadelphia
Chicago**

Shower

A NEW IDEA

Printing Machinery built on the Unit System

It helps you grow and grows with you

Our Competitor says that the "best talking point" of the Monotype is "that type caster proposition."

Our Customers say that the ability to make type of Monotype quality at Monotype speed has been a revelation to them and has opened new possibilities in the printing industry.

Call our "type caster proposition" a "talking point" if you please; these are its money making points our customers tell us about, and "money talks":

Speed of Production: Makes type so cheaply that it costs less to make new type than to distribute.

Quality of Product equal to the best foundry type—real type that stands the test of the steam table and cuts the cost of make-ready in half.

Our Matrix Library, which now gives our users a choice of 522 fonts (we are constantly adding to it) for use when they please as long as they please. "It turns idle time and old type into new, up-to-date faces."

More Business: Time to spend on getting work into the office instead of scheming to get it out.

Increased Output from hand compositors because of unlimited facilities and the elimination of time lost "turning" and "waiting for sorts."

Better Satisfaction to customers, due not only to better quality and quicker deliveries, but also to the solid comfort that results from giving them "what they want" instead of "something just as good."

These "talking points" speak for themselves. We do not have to convince you that you need our "type caster proposition," but you hesitate to purchase our standard equipment; the investment seems large, for you feel that you do not need a composing machine at this time.

SET IN NO. 36 SERIES, ROMAN AND ITALIC

“Our” Type Caster [Con-
vert-
ible] settles this
doubt, for, in all points affecting type making, it is identical with
our standard composing machine; in short, *it is our standard
machine*, without the composing mechanism, but with all parts
required for casting type.

“Our” Type Caster [Con-
vert-
ible] is sold at
such a low price, our deferred payment plan of purchase is so
reasonable, that if you use type there is only this question before
you: “Do I need just the type caster or do I need the standard
composing machine? Do I want a machine just to make type
for the case or one that makes type on the galley, composed in
justified lines?”

“Our” Type Caster [Con-
vert-
ible] disposes of
this doubt also; it is sold with our fullest guarantee, and in
addition this “*business insurance policy*”:

Upon payment of the difference in price
(no extras) we will apply to the type
caster the necessary parts and furnish the
additional equipment required to convert

“Our” Type Caster [Con-
vert-
ible]
into a standard Monotype equipment for
composing AND casting type.

Type Caster Tips

Look at the Specimen Book: A type caster without matrices is as useless as type cases without type. Our Matrix Library now gives a choice of 522 fonts (we are constantly adding new faces) and, in addition to our own complete assortment, we can furnish an attachment for using linotype matrices.

Do not be satisfied to save only on type bills: Be sure that you select a machine that makes type so fast that it is cheaper to make new type than to distribute.

Examine the Mold: See that it is really water-cooled thoroughly; partial water-cooling is worse than none. With the Monotype the surface on which the mold rests, the mold base and both type blocks are water-cooled. Don't take a mold built into the machine if you want to do good work permanently. The Monotype mold is self-contained; it has stood the test of years.

Consider not only your present needs but also your future requirements: Protect your investment; don't handicap your growth with a machine that can never be anything but a type caster.

"Our" Type Caster is the only convertible, that is, "elastic," machine. It is built on the "unit system," so that, when you require a composing machine, you can *add the required "units"* and change your type caster into a standard Monotype equipment.

THE MONOTYPE

Both Makes
The only Type Caster **AND** Sets Type
Composing Machine

Casts Type in All Sizes
5-point to 36-point
Body Type, Display Type
Borders, Spaces and Quads

For All Kinds of Composition
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure up to 60 Picas

“The Versatile Machine that keeps itself busy”

Start now—Build up
Begin with

“*Our*” *Type Caster* [Con-
vert-
ible]

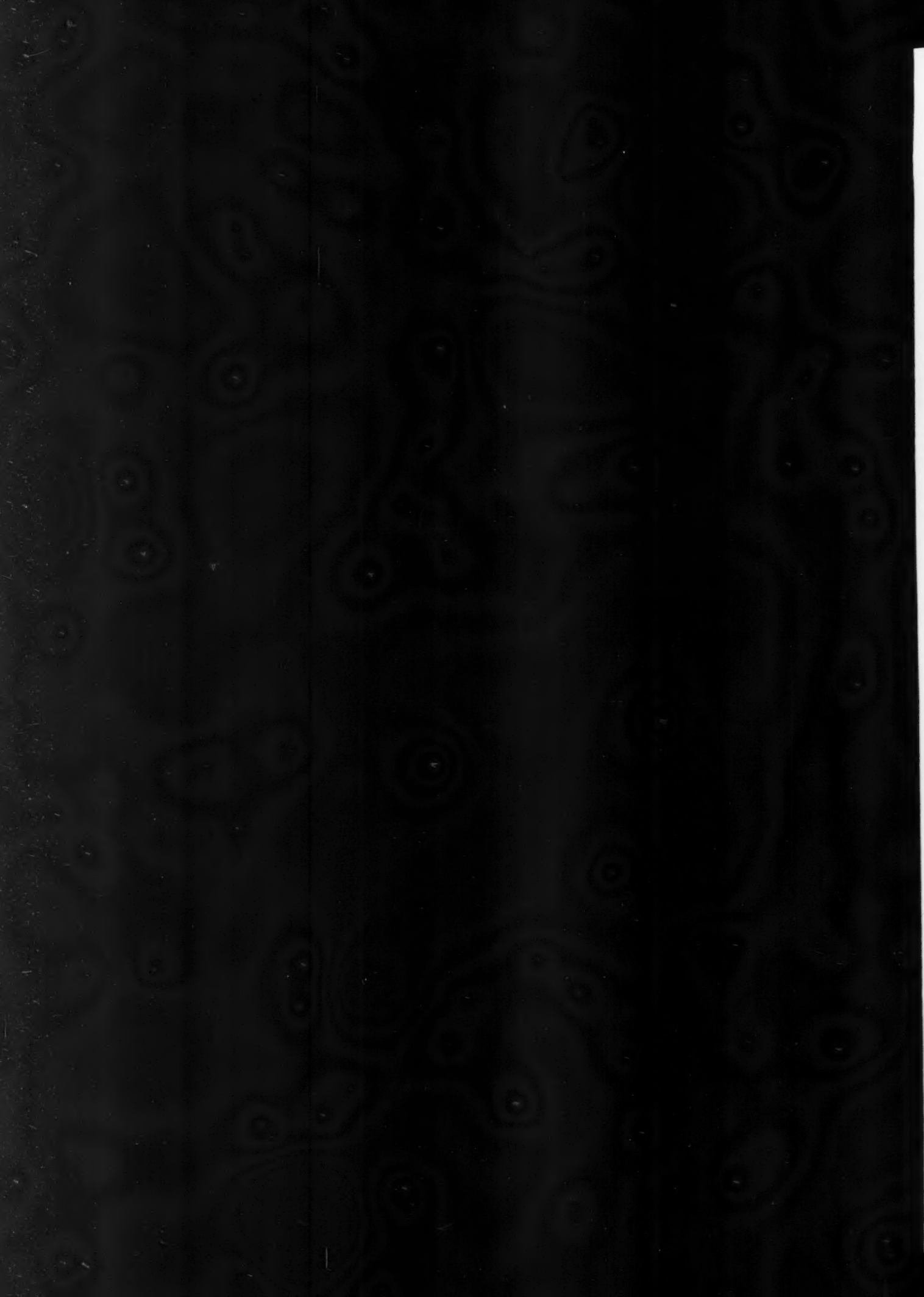
“The Machine with the Matrices”

It helps you grow and grows with you

LANSTON MONOTYPE MACHINE CO.

1231 Callowhill Street, Philadelphia, Pa.

SET IN NO. 36 SERIES, ROMAN AND ITALIC





LET THE 'BRAINS' OF THIS CALCULATOR SOLVE YOUR PROBLEMS

**BUTLER'S
PAPER COST CALCULATOR**
(PATENT APPLIED FOR)
DESIGNED FOR THE BUSY MAN

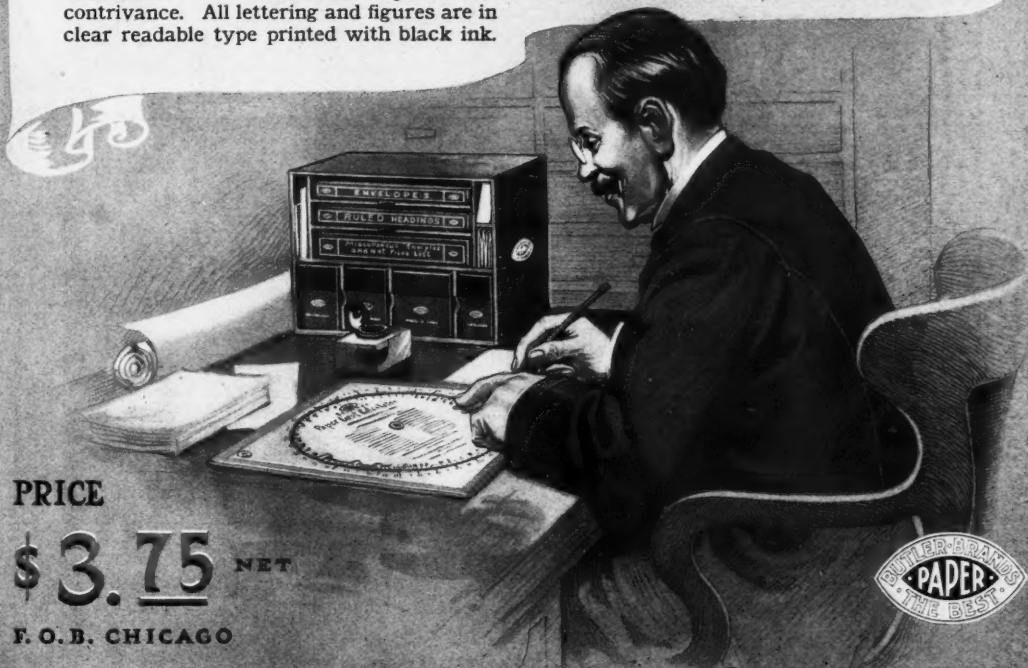
A speedy, practical, simple and convenient Paper Cost Calculator which figures accurately. But one operation to perform,—

the revolution of a dial, according to directions (which can be committed to memory upon first reading), indicates the correct answer.

Given the weight and price per pound, the cost of any quantity of stock from one to ten thousand sheets can be rapidly and accurately calculated.

Everyone who has anything to do with estimating, figuring cost or checking bills, etc., will find this a most valuable help and time-saver. It will positively eliminate mistakes in estimating and reveal discrepancies in checking.

This Calculator consists of a heavy composition board, 12 inches square and 1/4 inch thick, with leatheret backing. The trimmings (pinion handle and eye-let, for hanging up) are of Aluminum. The surface is lacquered which makes it a durable and really ornamental contrivance. All lettering and figures are in clear readable type printed with black ink.



PRICE

\$3.75 NET

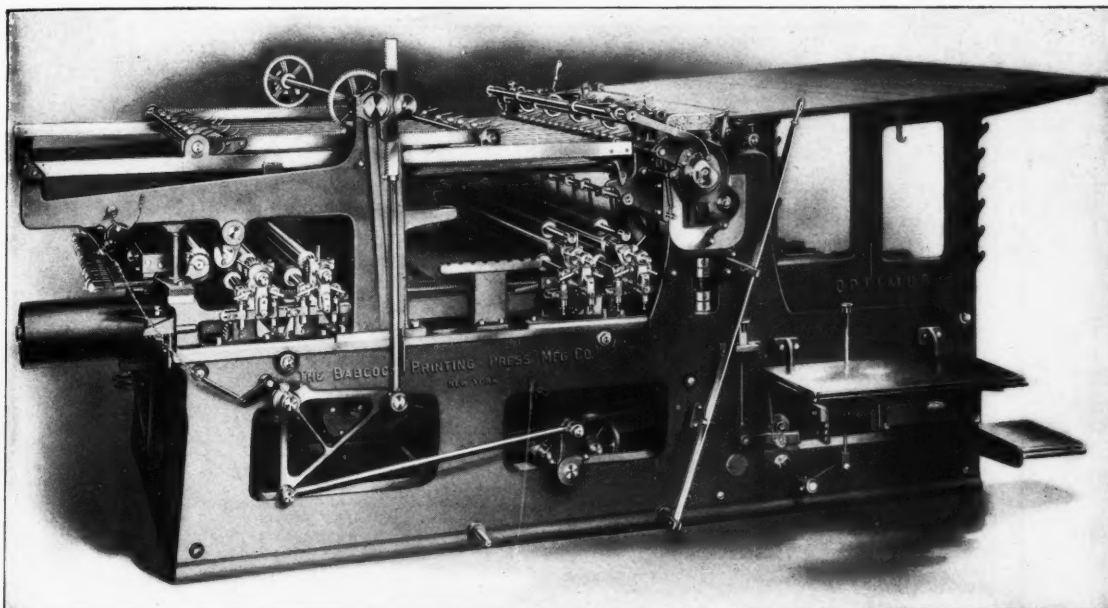
F. O. B. CHICAGO

MANUFACTURED UNDER ROYALTY AND SOLD BY SOLE AGENTS

J. W. BUTLER PAPER CO. Chicago, U.S.A.

THE
FRANKLIN COMPANY
DESIGNERS ENGRAVERS
ELECTROTYPERS & PRINTERS
346-50 DEARBORN STREET
CHICAGO
ESTABLISHED - 1861 TEL-HARRISON-1224





THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle.

The Babcock Optimus

The Babcock Optimus

The High Speed of the Optimus is the consistent product of other conspicuous qualities:

Unusual Strength, unusual rigidity to impressional strain, gives the essential fast make-ready—and durability;

A Simple and Perfect Driving Motion, not only best for fast operation, but so exact in its splendid precision that the longest runs—record runs—are repeatedly made without duplicating forms;

Ample Distribution, positively thorough in manipulation of ink. No other quality, especially on heavy work, is more vital to speed.

These points, and others of a superior machine, are fully set forth in our printed matter.

The Babcock Optimus

SET IN AUTHORS ROMAN.

Your Reputation Is At Stake!

How many printers consider their Reputation when printing a catalogue or booklet?



DO YOU STOP TO CONSIDER THE MANY IMPORTANT FEATURES necessary in the correct production of a creditable job? How many of you take the pains to reason with your customer the importance of the good investment in a dignified catalogue? Did it ever occur to you that 70 per cent of your customers do not figure how the catalogue will look after you print it, because of their insisting upon your producing it at the very lowest figure? Here's where you cripple your reputation. Get good prices for your work by establishing your printshop as one place where high-grade printing may be had.

Study the Cover Question closely. A poorly clothed catalogue or booklet means a weak impression on the receiver and stands a chance of being immediately consigned to the waste-basket. Impress these points upon your patron. A well-printed catalogue is quickly killed and put out of commission by cheap, shoddy, carelessly selected covers. A good, stylish, crisp cover forces the introduction of a catalogue, impresses the receiver and is bound to occupy his attention and consideration. We want the up-to-date printer or progressive advertising manager and the compiler of any character of high-grade catalogue, pamphlet or booklet to have on his desk our complete line of samples. It costs no more to have the best.

Write to-day and we will tell you where
our nearest jobber to you is located.

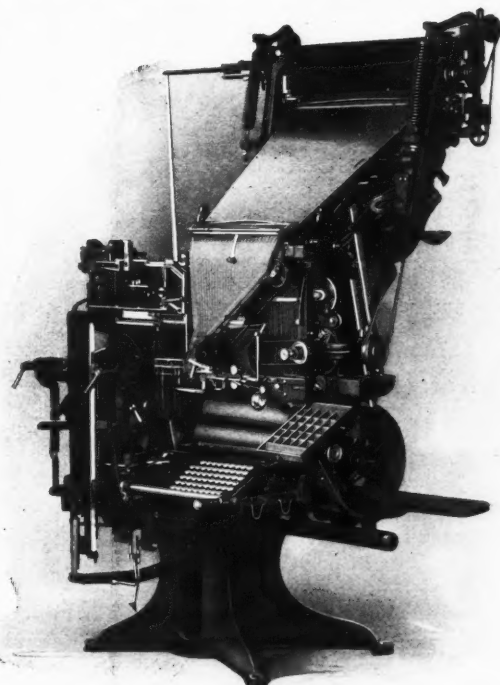
THE BECKETT PAPER CO.

Established 1848 HAMILTON, OHIO, U. S. A.

The Monogamous Versatility

of the LINOTYPE finds its highest development in our

PRICE
\$3,600



EASY
TERMS

Quick-Change Model 4 Double Magazine Machine ONE MAN

having at his fingers' ends four complete fonts or 360 characters from a keyboard of only 90 keys. That is **134 more characters** than can be obtained from the keyboard of any other composing machine, while from the pi tray close at hand a further unlimited number of special sorts can be secured.

IN ADDITION to all this, the operator can make a further and complete change of face, body and measure in **60 seconds**.

If the day is dawning when you must soon be wedded to a composing machine, before making the plunge write for our latest folder, for there is many a true word spoken in jest. It is entitled

"Monogamous Versatility vs. Polygamous Versatility"

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z. } Parsona Trading Co.
MEXICO CITY, MEX. }

TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.
STOCKHOLM—Aktiebolaget Amerikanska Sattmaskiner

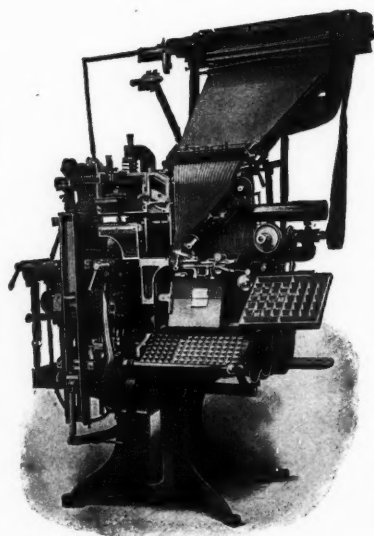
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa
ST. PETERSBURG—Leopold Heller

Rebuilt Linotypes

Model 1, **Two-letter** Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago. Easy terms.

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.

We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

☐

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } **WRITE US**

☐

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

PEERLESS
THE
PEERLESS
CARBON BLACK
COMPANY
I AM THE BLACK IMP



Peerless Carbon Black

Is indispensable for making high-grade Litho, Half-tone and Letterpress Inks. The Inland Printer furnishes an example of the work done with an ink made with PEERLESS. Such an ink will flow, distribute and print perfectly. Inks made with PEERLESS Black can be obtained from any printing ink manufacturer in the United States. Manufactured by the

**Peerless
Carbon Black Co.
Pittsburgh, Pa.**

BINNEY & SMITH CO.
81-83 Fulton St., New York
Sole Selling Agents

Fastest Presses in the World!

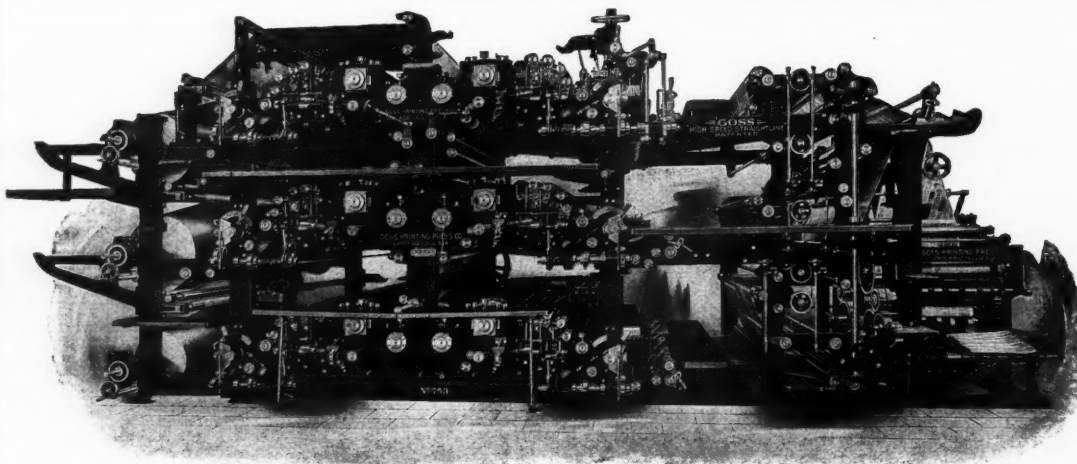
HIGH-SPEED **GOSS** STRAIGHTLINE Patented

Go and see them at the *Times-Star*, Cincinnati, Ohio.

Cutting and folding at marvelous speed accomplished by entirely new folding devices lately *patented* and *solely owned* by
THE GOSS PRINTING PRESS CO.

*These valuable improvements
in addition to speed:*

Press can be plated without removing rollers.
Patented Ink Fountain, adjusting screws all at end of fountain.
All Roller Sockets automatically locked.
Positively can not cut ribbons upon collecting.
Design and Construction positively prevent breaking of webs.



HIGH-SPEED "GOSS" SEXTUPLE STRAIGHTLINE

Not merely an advertisement, but demonstrated daily by presses in actual operation at the Cincinnati *Times-Star*.

THE ONLY SEXTUPLE PRESSES IN THE WORLD PRINTING A
DAILY NEWSPAPER AT THE FOLLOWING MARVELOUS SPEED

72,000 papers per hour of four, six, eight, ten or twelve pages.

54,000 papers per hour of sixteen pages.

36,000 papers per hour of fourteen, eighteen, twenty, twenty-two
or twenty-four pages.

18,000 papers per hour of twenty-eight or thirty-two pages.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

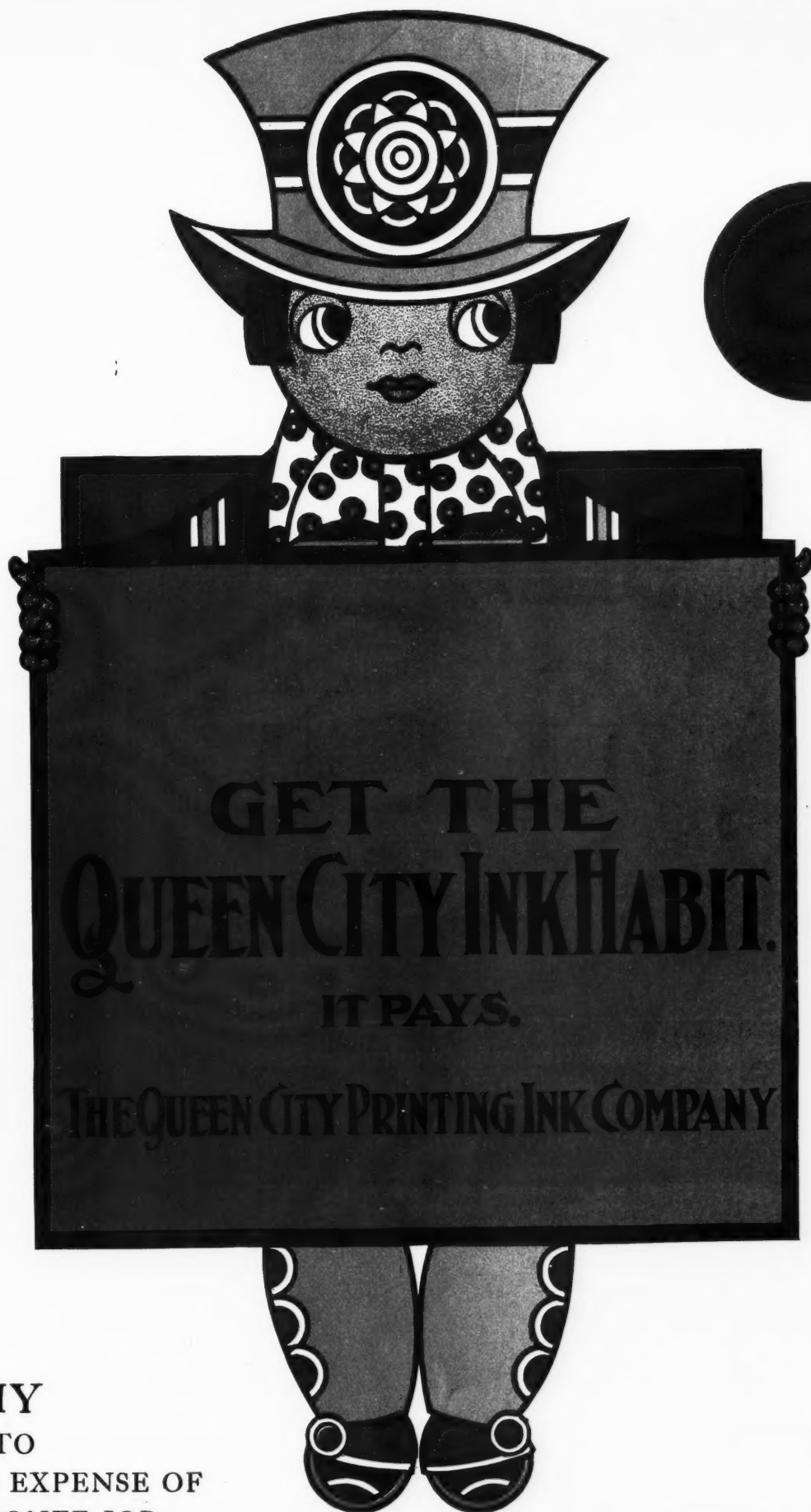
CHICAGO

NEW YORK CITY

Main Office and Factory, 16th St. and Ashland Ave.

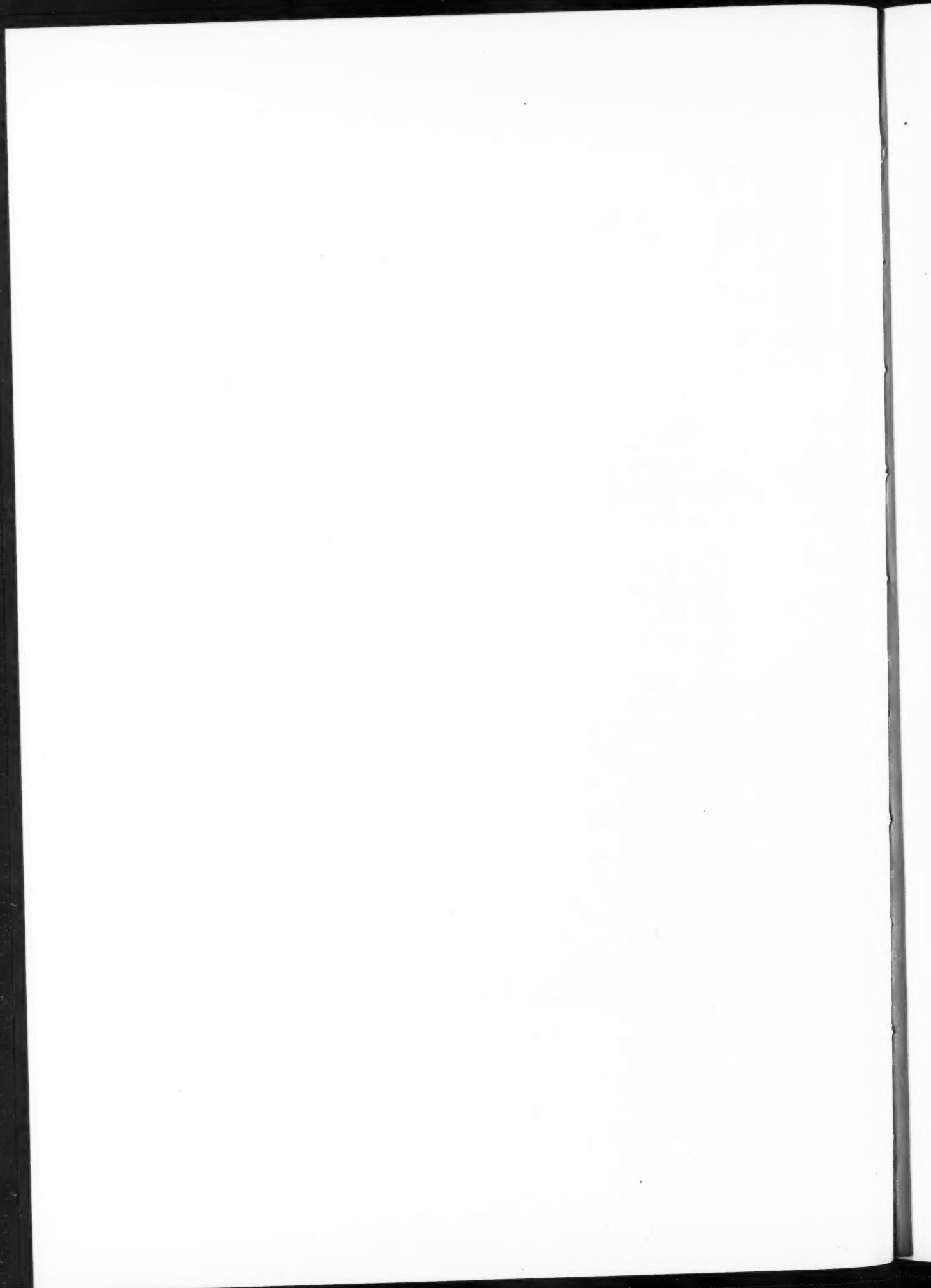
Metropolitan Building, No. 1 Madison Avenue

LONDON—90 Fleet Street



WHY
GO TO
THE EXPENSE OF
A BRONZE JOB

WHEN YOU CAN BUY **QUEEN CITY** GOLD,
SILVER AND
COPPER **INKS?**



THE KAVMOR HIGH-SPEED AUTOMATIC JOB PRESS

Feeds, registers, prints and delivers sheets, envelopes and paper bags, at a guaranteed speed of

5,000 IMPRESSIONS PER HOUR

Perfect register.—Strongest and most rigid impression ever put on a platen press.—Distribution the same as that on the best 4-roller cylinder presses.—Practically all weights of stock

The KAVMOR was brought to my attention when it was still on paper. The inventor claimed much—so much that I was skeptical. Besides, he was not a printer, and I had in mind some other machines of great promise which “fell down” because the makers had but a hazy idea of the exacting requirements of the modern print-shop. A good many inventors fail to realize that long and special training is necessary before a man can master the intricacies of the printer's trade. The mere fact that a press will run fast and do many other supposedly valuable stunts proves nothing.

Well, a KAVMOR was built and run privately for a year. It suited the inventor to a T, but a printer couldn't use it. Just the same the principle was there, as any one who can tell a chase from a picture frame could see, for it would handle a wide range of stock, run at 5,000 an hour, give a remarkably strong impression, register, and so on. At this stage of the game I was asked to take a hand, for it was quite evident that some changes must be made, and the gentlemen back of the press thought my 34 years' practical experience in the printing business might help some.

I found a press of great promise; it would do all the inventor claimed. (Right now it will do a whole lot more than he claimed.) But, just as I expected, radical changes were necessary to make it practical. These I pointed out; also, I suggested some new features. The Press Company at once started work on the improvements. It has taken almost a year to complete them and cost over \$100,000. The work is finished, fellow printers, and I want to say to you that the KAVMOR is now the most perfect platen press to be had. I make this statement from your own standpoint, not from that of a salesman. I have worked in every department of the printing office—yes, and the newspaper office too, for that matter—and the “Old Man” said I made good. I was the “Old Man” myself for a good many years. My judgment that the KAVMOR is by far the best automatic job press to be had, from every standpoint, is based on thirty-four years of practical experience. I want to tell you why this is true, and will, if you'll write us.—A. E. DAVIS.

No time lost changing from one size or weight of stock to another

AUTOMATIC PLATEN PRESS CO.

• A. E. DAVIS, SALES MANAGER

BROADWAY AT 34th STREET, NEW YORK CITY

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

CHICAGO

FACTORIES

195-207 South Canal Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

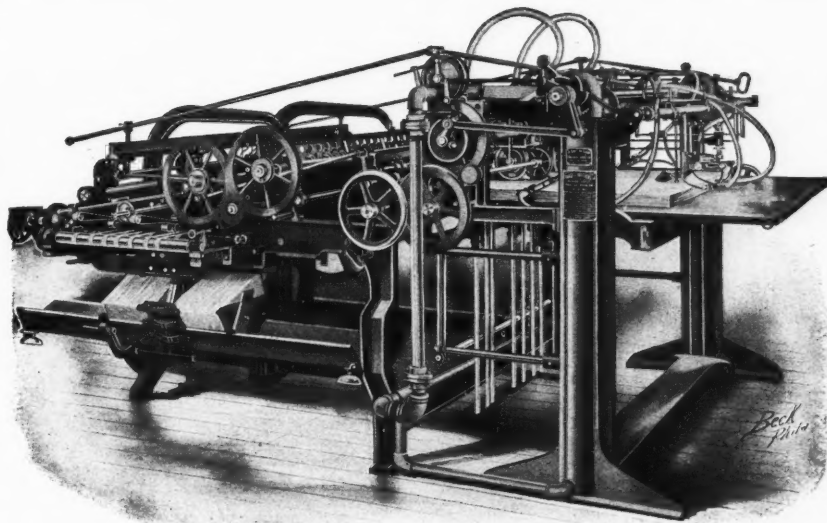
675 Elm Street

MILWAUKEE

133-135 Michigan Street

THE CHAMBERS

Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

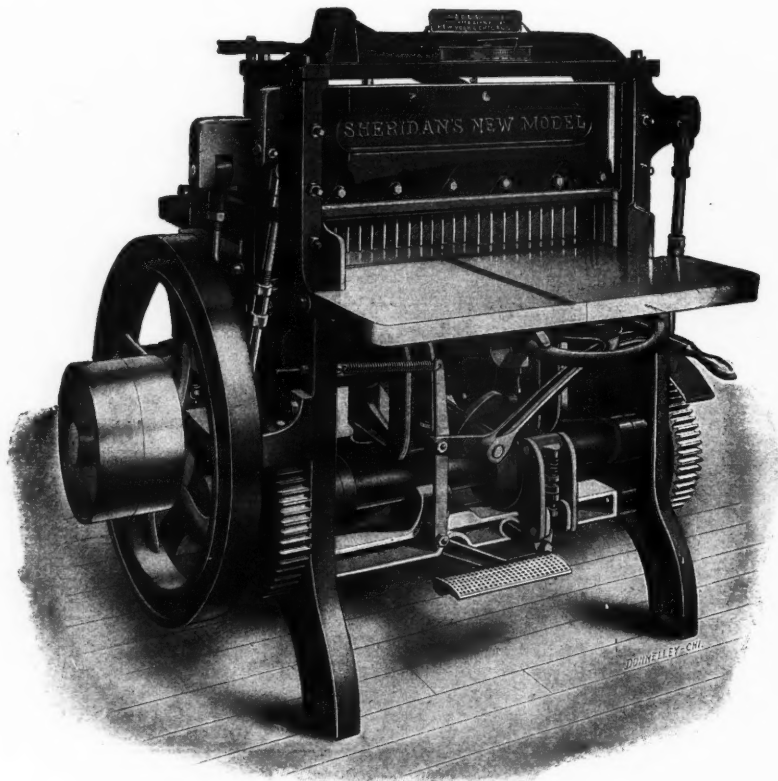
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 59 West Jackson Boulevard

Sheridan's New Model

Has No Equal!



Let us tell you *Why* it is the *best* Automatic Clamp Paper Cutter
for *you* to purchase.

Write for Particulars, Prices and Terms

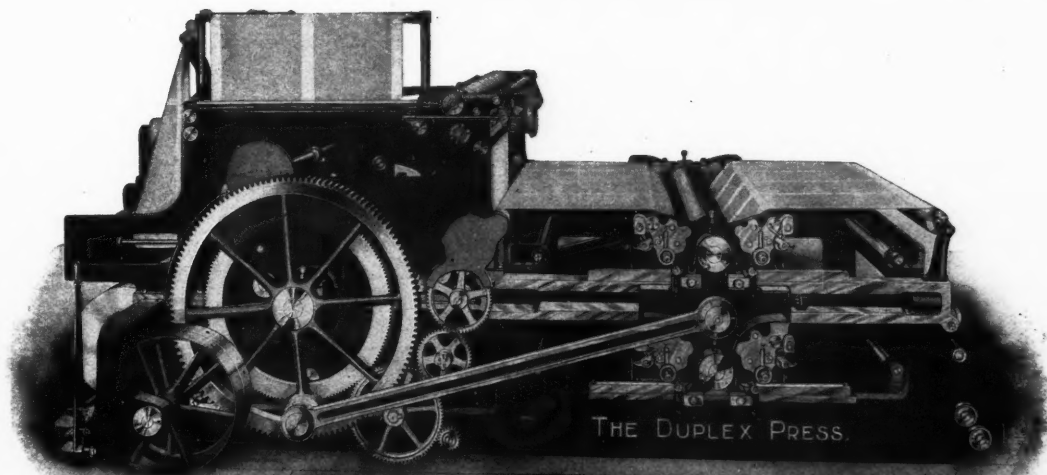
T. W. & C. B. SHERIDAN CO.

NEW YORK 56 Duane Street
CHICAGO 149 Franklin Street
LONDON . . 10 Johnson's Court, Fleet Street

Selling Agents for Martini and National Book-sewing Machines

Write for Circulars and Descriptive Matter

THE DUPLIX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

Warren, Ohio, *Chronicle*
 Sao Paulo, Brazil, *Diario Popular*
 St. Louis, Mo., *Amerika*
 Second purchase
 Chattanooga, Tenn., *Chattanooga*
 Chicago, Ill., *Svornost*
 12-page, second purchase
 Chatham, Ont., *Planet*
 Wooster, Ohio, *Republican*
 Long Beach, Cal., *Press*
 Newark, N. J., *Freie Zeitung*
 12-page, second purchase
 Cambridge, Ohio, *Jeffersonian*
 Braddock, Pa., *News*
 Reno, Nev., *Gazette*
 Twin presses
 East St. Louis, Ill., *Journal*
 Jackson, Miss., *Clarion-Ledger*
 Meadville, Pa., *Tribune-Republican*
 Vincennes, Ind., *Capital*
 Port Chester, N. Y., *Item*
 Steubenville, Ohio, *Gazette*
 12-page
 Belvidere, Ill., *Republican*
 Manchester, N. H., *Avenir National*
 Phoenix, Ariz., *Gazette*
 St. Johns, N. F., *Chronicle*
 Berlin, Ont., *News-Record*
 Newark, Ohio, *Advocate*
 12-page, second purchase
 Paris, France
 Two presses
 Meadville, Pa., *Star*

Elberfeld, Germany
 New York, N. Y., *Bolletino Della Sera*
 Clarksburg, W. Va., *Telegram*
 12-page
 Guthrie, Okla., *Leader*
 Winston-Salem, N. C., *Journal*
 Riverside, Cal., *Enterprise*
 Huntingdon, Pa., *New Era-Journal*
 Huntington, W. Va., *Dispatch*
 Orange, N. J., *Chronicle*
 Booneville, N. Y., *Herald*

SOME of OUR RECENT CUSTOMERS

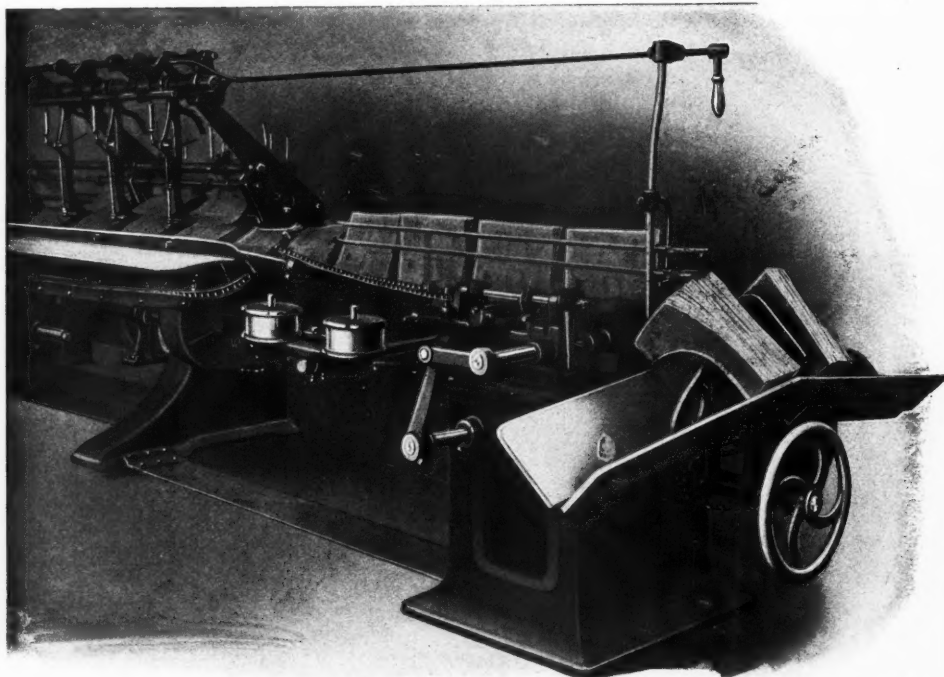
Homestead, Pa., *Greek Catholic Union*
 Aarhus, Denmark
 New York, N. Y., *Chas. F. Stearns*
 Phoenix, Ariz., *Republican*
 12-page, second purchase
 Athens, Greece
 Cairo, Egypt
 Kingston, Ont., *Standard*
 Pomona, Cal., *Progress*

Willimantic, Conn., *Chronicle*
 Beloit, Wis., *News*
 Montevideo, S. A., *La Razon*
 12-page
 Habana, Cuba, *Diario Espanol*
 Ashland, Ohio, *Times-Gazette*
 La Salle, Ill., *Post*
 San Jose, Cal., *Times*
 Twin presses
 McAlester, Okla., *News*
 Trinidad, Colo., *Chronicle-News*
 Tucson, Ariz., *Citizen*
 White Plains, N. Y., *Argus*
 Raleigh, N. C., *News and Observer*
 12-page, second purchase
 Hutchinson, Kan., *Gazette*
 North Yakima, Wash., *Republic*
 Buenos Aires, Argentine, *Herald*
 12-page
 Tucson, Ariz., *Star*
 Buenos Aires, Argentine, *El Advisador*
 Edmonton, N. W. T., *Bulletin*
 12-page, second purchase
 De Kalb, Ill., *Chronicle*
 Fort William, Ont., *Herald*
 Waverly, N. Y., *Free Press-Record*
 12-page
 Alliance, Ohio, *Review*
 Baton Rouge, La., *Daily State*
 Atchison, Kan., *Champion*
 New Brunswick, N. J., *Times*

OUR CUSTOMERS WRITE OUR ADS.

DUPLIX PRINTING PRESS CO.

BATTLE CREEK, MICH.
 NOVEMBER 1, 1908



GATHERER - COLLATOR - JOGGER - STITCHER

*Four operations at one and the same time,
consequently great saving of time and labor*

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

GEO. JUENGST & SONS
CROTON FALLS, N. Y.

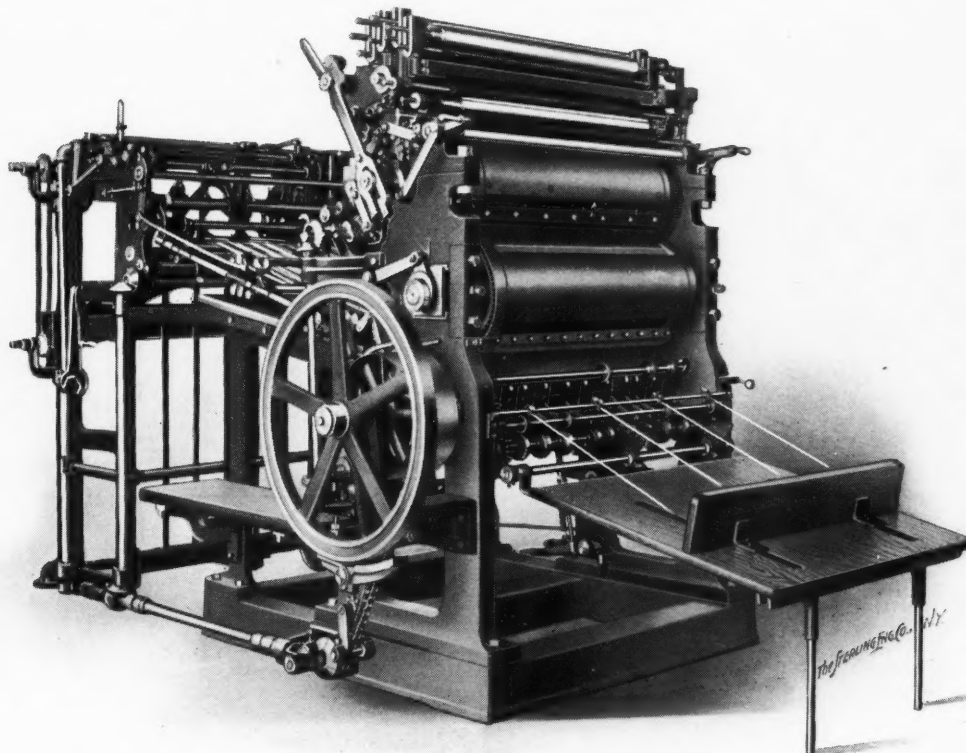
THE FUCHS & LANG MFG. CO.

29 Warren Street : : : NEW YORK
328 Dearborn Street : : : CHICAGO
150 N. Fourth Street, PHILADELPHIA
44 High Street : : : : BOSTON
Factory : : : RUTHERFORD, N. J.

MACHINERY
AND
SUPPLIES for LITHOGRAPHERS
AND PRINTERS

OWNERS OF
Emmerich & Vonderlehr
Machinery

RUTHERFORD HIGH-SPEED LITHO. PRESS (ROTARY OFFSET PRESS)



NUMBER TWO

Size of Paper	28 x 34 inches.	Height, over all	6 ft. 10 in.
Size of Design	27 1/2 x 33 1/2 "	Net Weight with feeder	9,600 lbs.
Size of Plate	31 1/2 x 35 "	Shipping Weight with feeder	11,000 lbs.
Floor Space, over all	7 ft. 4 in. x 13 ft.	Net Weight without feeder	7,300 lbs.

Speed for Accurate Register, maximum, . . . 3,500 sheets per hour.

Speed for General Commercial Work, maximum, 5,000 sheets per hour.

FEATURES

Simplicity of design.
Strength of construction.
Easy access to all adjustments.
Ink distribution while rollers are raised from printing plate.
Water distribution while damping rollers are raised from printing plate.
Flow of water stopped instantly by turning a lever.

Inking stopped instantly by turning a lever.
Water supply regulated by hand screw.
Ink supply regulated by hand screw.
Free access to plate cylinder.
Free access to blanket cylinder.
Simplicity of plate clamps.
Clamps very rigid.
Plates can be changed in shortest possible time.
Extra wide distribution of inking rollers.
Hand feed or automatic feed.

Automatic feed tapes easily turned back when hand feeding.
For hand feed, foot trip is furnished.
Automatic trip when fed with automatic feeder.
Feeder trips automatically when two or more sheets are fed.
Feeder trips automatically when sheet is not up to guides, thus insuring register.
Stack feeder requiring no attendant.

Bronzing Machines
Dusting Machines
Tin Bronzing Machines
Magnesiaing Machines
Bronze Sifting Machines

Litho. Tin Presses
Tin Cleaning Machines
Coating and Varnishing
Machines for Metal
Litho. Hand Presses

Stone Planers
Stone Grinders
Ink Mills
Color Mixers
Ruling Machines

Reducing Machines
Embossing Machines
Calendering Machines
Engraved Steel Rolls
Paper Rolls

Worthmore Bond

(it has the crackle)

Is the most attractive and durable medium-priced bond paper on the market. The quality never fails to give satisfaction, and the price is conducive to its continued use. The great demand for a bond paper of many weights and colors for stationery and printed forms is squarely met by the large stocks of these items we carry. Ask us for samples and prices.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY

60 INDIA STREET, BOSTON, MASS., AND 309 BROADWAY, NEW YORK CITY

Wire Stitcher Satisfaction

is guaranteed all users of the "Boston." There are mechanical reasons why these stitchers operate more satisfactorily than any others.

Boston Wire Stitchers

were designed to improve the quality of stitching. This has been accomplished and today more attention is paid to the quality of stitching than ever before. Write for catalog and prices.

American Type Founders Co.

General Selling Agent



THE AULT & WIBORG Co.

MANUFACTURERS OF LETTER-PRESS AND LITHOGRAPHIC

PRINTING INKS

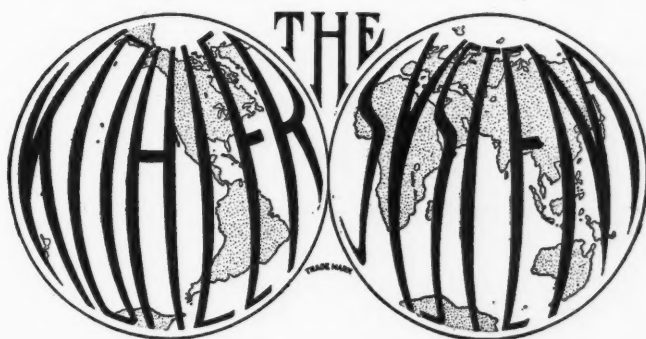
CINCINNATI... NEW YORK... CHICAGO... ST. LOUIS
PHILADELPHIA... BUFFALO... SAN FRANCISCO... TORONTO
HAVANA... CITY OF MEXICO... BUENOS AIRES... LONDON



REGAL PURPLE, 658-23.

Send for the New Bulletins of "The Kohler System"

We have now ready for the market Multiple Push-button Automatic Speed-control for the electrical operation of Flat-bed Printing-presses and other machinery.



Printers will find, after studying our Bulletins, that presses will do their work infinitely better in every way if equipped with "The Kohler System."

Our new line of Controllers is in every respect as well built and reliable as our well-known devices for the control of large Web Perfecting Presses.

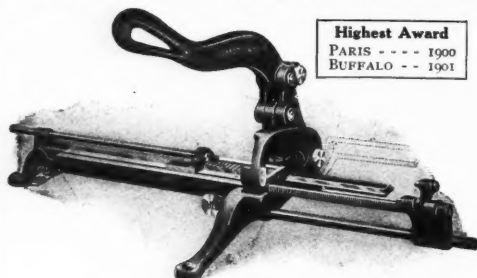
KOHLER BROTHERS

1 MADISON AVENUE
NEW YORK

MAIN OFFICE
277 DEARBORN ST.
CHICAGO

56 LUDGATE HILL
LONDON, E.C.

AMERICAN LEAD AND RULE CUTTERS FORM A CLASS BY THEMSELVES



Highest Award
PARIS ---- 1900
BUFFALO -- 1901

There are none "Just as Good"—None NEAR as Good.

Gauges adjust instantly and lock automatically to nonpareils—No. 30 also gauges to points. Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results—that's all. If you want the Best, you *must* get an AMERICAN. Made to both American and European (Didot) Systems.

Sold by reputable Dealers throughout the World.

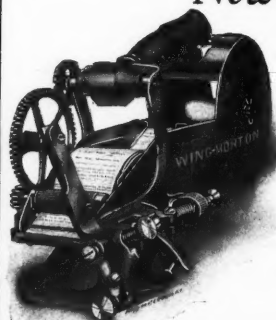
MADE ONLY BY

H. B. ROUSE & CO. 61-63 Ward Street
CHICAGO, U. S. A.

The Master Printer must have good Glue. The Best Glue is Peter Cooper's. It has been for ninety years the acknowledged standard. Write

**PETER COOPER'S
GLUE FACTORY**
Chicago New York

New Wing-Horton Mailer



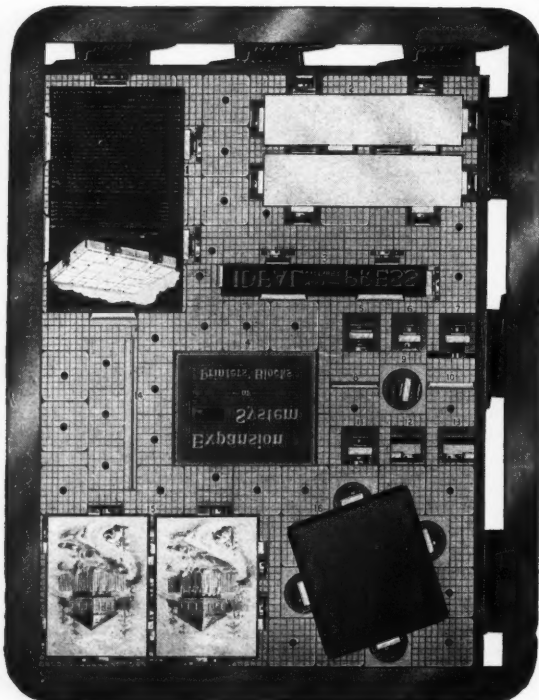
The one Mailing Machine having all the improvements not found in any others. Made in 6 sizes, from 1½ in. to 3½ in.

PERFECT ADJUSTMENTS, SIMPLE AND SUBSTANTIALLY CONSTRUCTED

Ask about our 30-day trial to responsible parties.

Chauncey Wing
Manufacturer
Greenfield, Mass.

Counting the Cost



The Expansion System of Printers' Blocks is NOT cheap—it costs quite a bit of money to equip a plant with it. What of that? It is EARNING POWER that you pay for. A system which materially reduces the cost of labor and of plates, and radically improves the quality of your output (thereby increasing your business), is not an expense, but a profit-producing investment. Even before purchasing you can demonstrate for yourself some of the saving this system will effect for you. May we show you how?

Manufactured by

The Challenge Machinery Co.
Grand Haven, Mich., U. S. A.

The Best cuts and electrotypes can't show good results without the use of really good

Printers' Inks

which fasten the cuts to the paper and are more important than the harness which connects horse and wagon.

HUBER'S

are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

MANUFACTURER OF

J. M. Huber Dry Colors, Pulp Colors
Varnishes and Printing Inks

350 Dearborn Street - - CHICAGO

JOHN MIEHLE, Jr., Manager

BOSTON PHILADELPHIA ST. LOUIS
133 Pearl Street 206 South Fifth Street 113-115 Vine Street
150 Worth Street and 3, 4, 5, 6 Mission Place, NEW YORK

HUBER'S Colors in use since 1780



LIGHT

TOUGH

CRISP

No. 635

"LISBON BOND"

A HIGH-CLASS BOND PAPER
SPECIALLY SUITABLE FOR
EXPORT CORRESPONDENCE

In Heavier Weights for Domestic Use.
Unequaled at the Price.

IT MAKES A GOOD IMPRESSION.

PARSONS TRADING COMPANY
20 Vesey Street NEW YORK

London, Sydney, Wellington, Havana, Mexico, D. F., Buenos Aires,
Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

Electric Annihilator

A preparation with which the pressman can overcome the trouble caused by electricity in paper in very dry or cold weather.

DIRECTIONS—Wet the bottom sheet of the tympan with a sponge or rag dampened with the Electric Annihilator, then make ready; having made ready, take a sponge or rag dampened with the Electric Annihilator, and wipe off the feed table, the sheet board and the fly sticks.

MANUFACTURED BY THE

Thalmann Printing Ink Company

ST. LOUIS, MO.

BRANCHES: CHICAGO, KANSAS CITY, OMAHA

The Oswego and the Brown & Carver

Cutters are the first in the world to be made as a specialty. The results speak for themselves. Ninety sizes and styles.

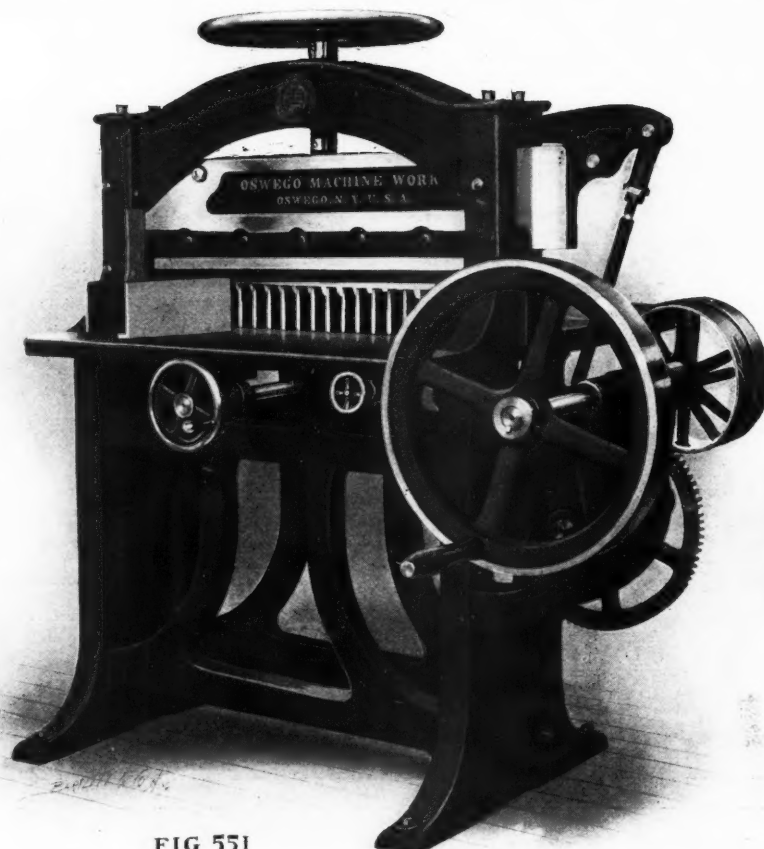


FIG 551

THE 30 AND 32 INCH ONTARIO POWER CUTTERS

with Hand Drive attachment, are fast, powerful, convenient and accurate cutters, adapted for all classes of work. The high speed of cutter is obtained with a low speed of the driving-wheel, which indicates its easy action and the small power required to drive. They can also be driven by the hand-wheel with the same ease as the OSWEGO Hand-wheel Cutters. The knife-operating mechanism is self-contained, the crank connecting directly to the knife-bar, so that there is no weaving strain placed on the frames. There are no overhanging bearings. An easy motion turns the knife, which makes one cut and then stops automatically after it has reached the top. The knife is backed solidly against the bar. There are no slots for the knife-bolts to slip in, the knife being instantly adjusted by a turn of the connecting rod. The drive is with straight gears, the simplest, most effective and longest lived. The table is heavily webbed and supported by two girders, front and back. The ability to use these machines for driving by either hand or power without any change of adjustment, and their easy operation, make them especially desirable machines.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR

NEW YORK

W. S. TIMMIS, Manager
150 Nassau St., 'Phone, 4759 Beekman
and 203 Wooster St.

Main Office and Works

OSWEGO
NEW YORK

CHICAGO

J. M. IVES, Manager
347 Dearborn St., 'Phone, 3699 Harrison

Are you taking full advantage of the opportunities offered in the designing and printing of business stationery?

Modern business is done by letter. Stationery that was called good four, three or even two years ago does not measure up to the standard of to-day.

Men are writing more letters; letters asking business of people they have never met. These letters must conquer competition. They must carry the individuality of the writer.

If they are written on

Old Hampshire Bond

they will instantly reveal the pride the writer takes in himself and his business, and do much to establish his character.

Therefore, in suggesting Old Hampshire Bond to your customers you are rendering them a distinct service—and so you are rendering yourself one.

Old Hampshire Bond is essentially a paper of TO-DAY.
The printer of to-day knows it. *Is your stock left over from yesterday?*

Hampshire Paper Company

*We are the only Paper Makers in the
World making Bond Paper exclusively*

SOUTH HADLEY FALLS, MASS.





Fairfield Cover



YOU know just as well as we do that if you do not care whether people pay any attention to what you print and the thing is printed merely to pass away the time, the cheaper the paper is the better off you are; but if you really want attention, have the job attractive and have it something worth remembering, you have got to use paper that can deliver the goods.

We do not claim *Fairfield Cover* to be the only paper for every job, but we do claim it has some superior points that can be valuable to you.

Look at your sample-book and see for yourself, or, if you haven't the book, we will never know it unless you tell us.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

It's simply this—

Boxer Black Ink (our 25 cents per pound special) is an absolute dependable Ink, manufactured for the exacting printers who demand a *faithful quality* at the lowest possible price.

Boxer Black

supplies the requirements, and is an ink made to stand comparison. A test will demonstrate that there can be had an ink of *quality* at the *right price*. Always keep in mind, we guarantee our ink to be strictly as represented.



ASK FOR OUR HANDSOME CATALOG

The Big Four Printing Ink Company

BRANCH HOUSES

61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

MAIN OFFICE AND FACTORY

BATTLE CREEK, MICHIGAN

Sprague Electric Company

DIRECT-CURRENT ELECTRIC MOTORS

OF SUPERIOR DESIGN AND CONSTRUCTION



ROUND-TYPE MOTOR

GOOD PRINTERS

Use good power apparatus as well as good presses and good type. We do not make presses or type, but for many years we have had the reputation of making the best motors for driving printing presses and allied machines, and our motors are used in practically every civilized country on the globe.

We make motors from $\frac{1}{20}$ horsepower up to 500 horsepower.

These motors are non-sparking, safe, reliable, compact, durable and efficient, with working parts protected. We have accumulated a vast amount of valuable data which enables us to give correct specifications to prospective users, and to furnish the most practical and modern electric drive for all classes and sizes of machines, from the largest newspaper presses to the smallest machines in the bindery.

Bulletin No. 2294

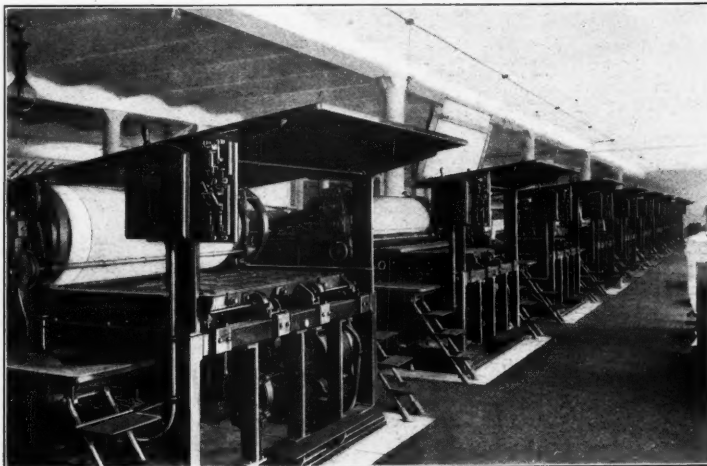
Illustrates

**ELECTRIC MOTOR
EQUIPMENTS for
PRINTING,
ELECTROTYPING,
STEREOTYPING**

and

**BINDING
MACHINERY**

and will be sent free
upon request.



A MODERN PRESSROOM. Presses are driven by Sprague Electric Motors

General Offices: 527-531 West Thirty-fourth Street, New York City

BRANCH OFFICES:

Chicago
St. Louis

Boston
Baltimore

Philadelphia
Pittsburg

Atlanta
New Orleans

San Francisco
Seattle

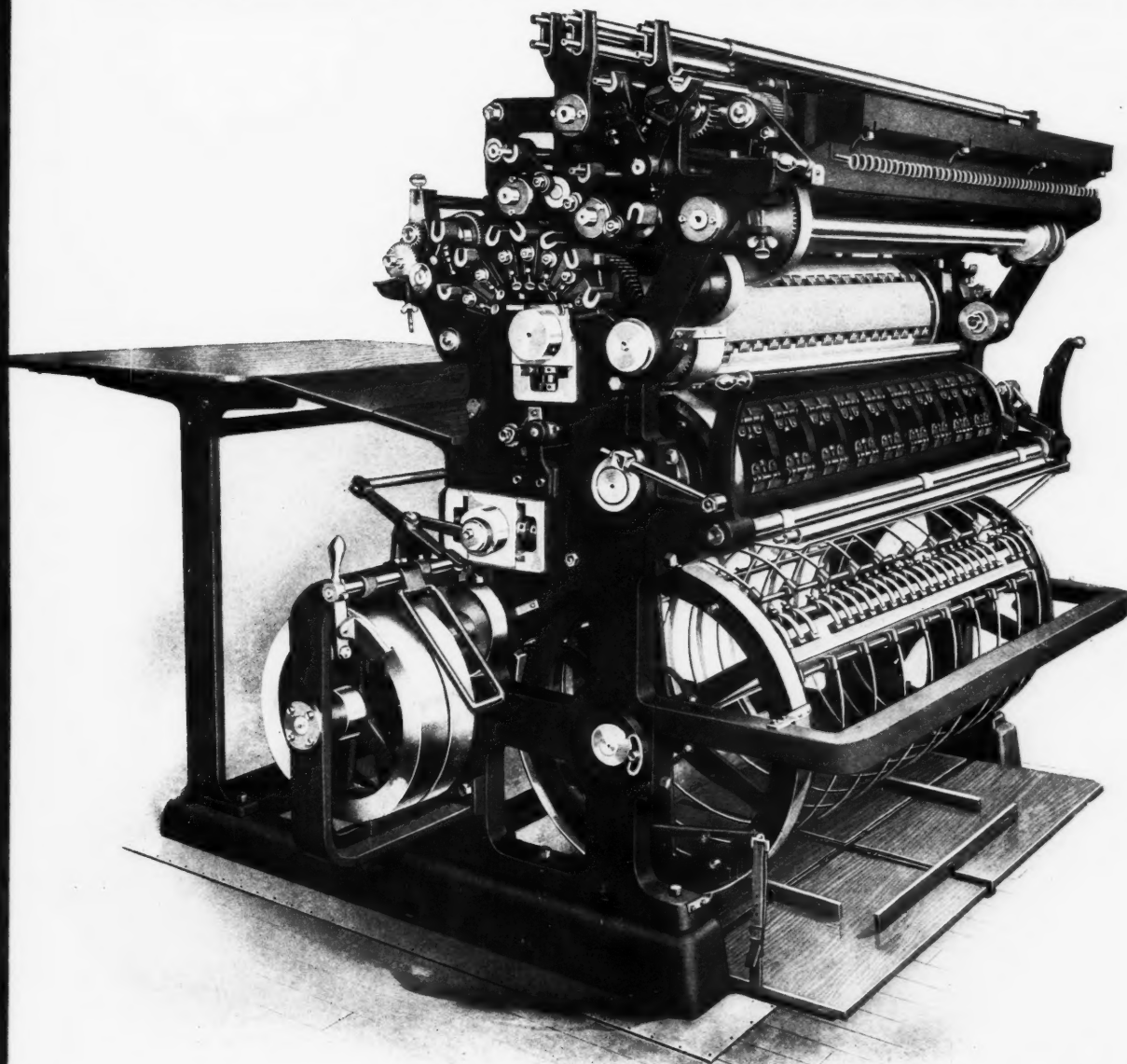
THE KELLOGG ROTARY LITHOGRAPHIC PRESS

(KNOWN TO SOME AS THE RUBBER OFFSET PROCESS)

After Five years of Successful operation as a profitable Commercial Proposition is now offered

TO THE TRADE

Embodying Improvements Suggested by Actual Working of the Press by Practical Lithographers



NOW BUILT IN TWO SIZES

Takes Sheet 34 x 38 Inches

Size of printing surface	33½ x 38 inches	Floor space	7 x 9 feet
" plate	37 x 38½ inches	Height	6 feet 6 inches
" blanket	37 x 38½ inches	Net weight	7500 pounds
Normal Speed	Hand Feeding, 1500 to 1800 Impressions per Hour		
	Machine " 3500 " 5000		

According to the Requirements of the Paper

Takes Sheet 34 x 58 Inches

Size of printing surface	33½ x 58 inches	Floor space	9 x 9 feet
" plate	37 x 58½ inches	Height	6 feet 6 inches
" blanket	37 x 58½ inches	Net weight	9500 pounds
Normal Speed	Hand Feeding, 1200 to 1500 Impressions per Hour		
	Machine " 2500 " 4000		

According to the Requirements of the Paper

FAMILIARIZE YOURSELF WITH ITS ADVANTAGES DESCRIBED ON THE OTHER SIDE OF THIS SHEET

ANDREW H. KELLOGG CO.

409-415 PEARL STREET

NEW YORK, N. Y.

ADVANTAGES OF THE Kellogg Rotary Lithographic Press

Three large vibrating cylinders. One ink distributing cylinder.

Seven intermediate leather-covered rollers.
Four intermediate steel rollers.

Five leather-covered form or plate rollers.

Ink is distributed when rollers are raised.

Ink supply cut off or regulated as desired.

Hand lever for distributing ink in fountain.

Adjustment of ink fountain blade regulated by thumb-screws.

Two independent ink ductors, adjustable at both ends.

Ink rollers may be raised from printing plate at any time without disturbing adjustments.

When ink rollers are down, they are automatically locked down, and the pressure desired between the ink rollers and plate can be regulated by screw adjustment.

When ink rollers are up, they are automatically locked up, and cannot come down on pressman's hand when working on the press.

In raising and lowering the ink rollers on our presses, the mechanism is so nicely adjusted that two fingers on the hand lever will lift or lower the entire ink distribution. On other presses this can only be accomplished with the whole strength of one arm of an able-bodied man.

Adjustment of all rollers free from every obstruction.

Water distribution finer than on stone presses.

Water feed cut off or regulated to suit requirements.

Water rollers may be raised from printing plate at any time without disturbing adjustments.

Paper cleaning roller for removing particles of dirt and fuzz from the surface of the paper before printing, also preventing wrinkling of the paper, and can be regulated to lift from the

cylinder after cleaning any size sheet, and does not come in contact with the cylinder after the sheet being printed has passed.

Roller for cleaning that portion of the impression cylinder not covered by the sheet being printed.

Foot trip on feeder side of press.

Hand trip on both sides of press for convenience of pressman.

Cylinders can only be "tripped-in" to print full sheets at starting point of printing surface, thereby minimizing spoilage in printing.

No tapes or strings. Delivery by positive grippers carried in rigid cylinder, thus preventing sheets getting on rollers or between cylinders.

Sheet delivered printed side up and evenly jogged.

Plate and blanket cylinders accessible while pressman is guarded. Bar quickly removed for clamping on plate or blanket.

Rigid cylinders ground true while running in bearings.

Adjustments for strength of impression on all cylinders.

Steel shafts in all cylinders running in bronze boxes.

Gears run in full mesh, whether rollers are raised or not.

Our plate and blanket clamps enable us to readily move either the plate or rubber blanket forward or backward to overcome any imperfection in blanket, or a transfer not correctly laid on. *These clamps also enable us to give an even stretch to every part of the blanket, which can not be done by any other press.* The plate cylinder shown with guard over clamps; blanket cylinder shown with guard removed.

Special device making plate and blanket cylinder to roll together perfectly; absolutely no slipping.

Press so well constructed and perfectly adjusted that it is almost noiseless in operation.

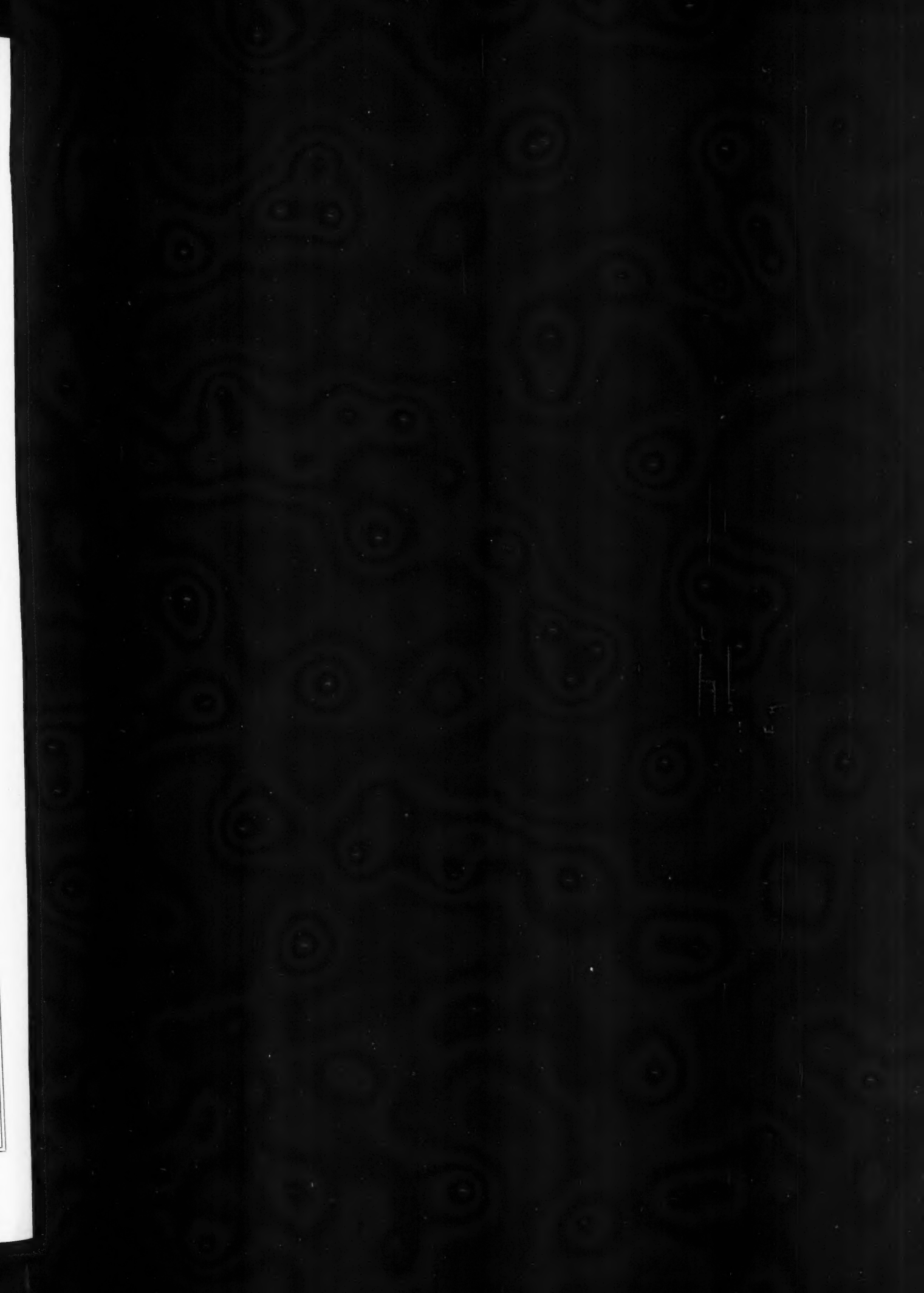
SEE ILLUSTRATION ON OPPOSITE SIDE OF SHEET

ANDREW H. KELLOGG CO.

BUILDERS

409-415 PEARL STREET

NEW YORK, N. Y.



JUST OUT
*A new Catalogue containing over
 1000 Electrotypes of*

**FRATERNAL
 AND OTHER
 SOCIETY
 EMBLEMS**

RAILROAD AND EXPRESS TRADE MARKS
Every Printer should have a copy.

The fact that you can
 furnish these cuts will secure
 you many a good order.

Sent postpaid for 25 cents in
 stamps. Worth dol-
 lars to any printer.

Stock Cut Dept.
THE HAWTIN ENGRAVING COMPANY
 DESIGNERS, ENGRAVERS AND ELECTROTYPERS
 147 FIFTH AVENUE, CHICAGO.

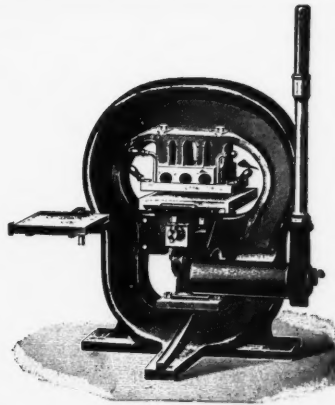


can get good prices,
 the same as other
 Engravers do, if you will sim-
 ply PROVE the quality of
 your work beforehand by
 sending out proofs taken on

Reliance
 The Reliable Proof Press

GOOD PROOFS PAY. The houses of Shepard, Donnelley, Rogers,
 Manz, Barnes-Crosby, Binner-Wells, Frank-
 lin and hundreds of others will tell you they do. They will also tell you
 that the cheapest and best way to get them is the **Reliance Proof
 Press**. Send your address to-day and let us show you where they are
 different and why they are better. Have you our Prices?

Paul Shniedewend & Co. 126 W. Jackson Blvd.
 CHICAGO - U. S. A.
 KLIMSCH & CO. - - - - - FRANKFURT A. M., GERMANY
 A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND



**Embossing
 Presses**

Smallest Size, 3 x 3 1/2 Inches. Largest Size, 22 x 29 Inches.
 Many Different Styles. Write for Particulars.

H. HINZE
 Machinery Dealer

New York
 1124 Tribune Bldg.

**We do not
 Copy—
 but
 Originate**



*Daniels or Rotary Planer
 with Motor*

and knowing what is required of
 MACHINERY for the *Electrotyper*,
Stereotyper and *Photo-Engraver* can
 furnish the best. Ask those who
 are using our machines.

WILLIAMS-LLOYD MACHINERY COMPANY
 Headquarters for Photo-Engravers' Supplies
 Manufacturers of Electrotypers', Stereotypers' and Photo-
 Engravers' Machinery
 337-339 Dearborn Street, CHICAGO

EASTERN REPRESENTATIVE:
UNITED PRINTING MACHINERY COMPANY
 246 Summer Street, BOSTON 12 Spruce Street, NEW YORK

Nine Years of Success

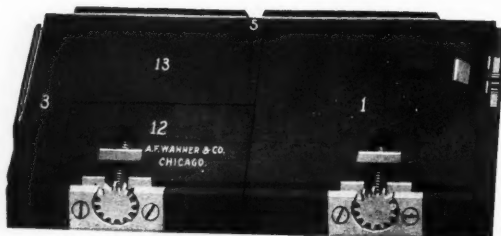
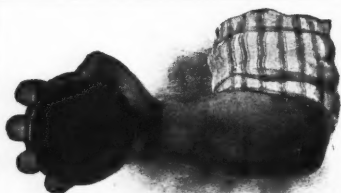


Illustration shows one of the hundreds of different sizes of pages that can be made up with Wilson Blocks. The largest page possible is 18 x 22 inches.

WILSON BLOCKS

have been acknowledged by leading printers to be the most adaptable block on *Book and Catalogue* work. They save time in make-up and make-ready, save plates, improve results and give the smallest possible margins. They are essential to your success on this class of work. W. B. Conkey Company, Hammond, Indiana, ordered *ten sets* after trying one set for three months. The merits of the Wilson Block gave us that order. We are willing to send you a set on trial without obligation to purchase. :: :: :: :: :: :: ::
Write to-day and let us tell you our plan.

A. F. WANNER & CO.
340-342 Dearborn St., Chicago, Ill.



The

Carborundum Knife Stone

especially designed for sharpening all kinds of machine knives.

The groove protects the fingers from edge of the knife.

Keeps Machine Knives Sharp

Without taking the knives out of the machine,
Without cutting the hand,
Without serious loss of time.

The stone is 4 inches in diameter, 1½ inches in thickness. One side is coarse grit, for rough work; the other fine, for putting a keen, sharp edge on the knife. **The price by mail is \$1.50**

Ask your dealer for Carborundum Sharpening Stones of all kinds. If he doesn't handle them, write direct. Let us send you the Sharpening Stone Book anyway.

The Carborundum Company
NIAGARA FALLS, N. Y.



Makes your work tell

You get the best results from skilful make-ready and careful presswork only on the *best* paper.

High-grade letter-heads are a *combination* of high-grade stock and high-grade printing. The *last* is impossible without the *first*.



the paper for distinctive stationery

is the *best* from every standpoint.

Its *hard, smooth, even texture* makes it easy to secure a *sharp impression*. Its *clear, brilliant whiteness* forms a *striking contrast* with all styles of headings. Its remarkable *body* (stronger than paper costing 2 to 5 cents a pound more) gives an air of *quality* to the job throughout.

Try a few sheets on the next letter-head job you run. See how it will help you. Examine our portfolio of prize letter-heads.

Sample sheets and portfolio free. Write to-day.

The Central Ohio Paper Company
74 Gay Street, Columbus, Ohio

1909 Calendar Pads 1909

Prices Low.

Assortment Large.

Send for Sample-Book.

Monasch Lithographing Co.
500-512 Fifth St. So., Minneapolis, Minn.

EVERY FONT OF INLAND TYPE IS CAST ON

Standard Line

ALWAYS HAS BEEN NEVER CHANGED ALWAYS WILL BE

This system was originated by us, and other foundries have copied it. They are now offering their old line type at reduced prices. But who wants it? Who is going back to the old way after it has been demonstrated by fifteen years of practical test that Type which is not **Standard Line** is dear at any price?

INLAND TYPE FOUNDRY
SAINT LOUIS CHICAGO NEW YORK

Set in Condensed
Foster and Webb

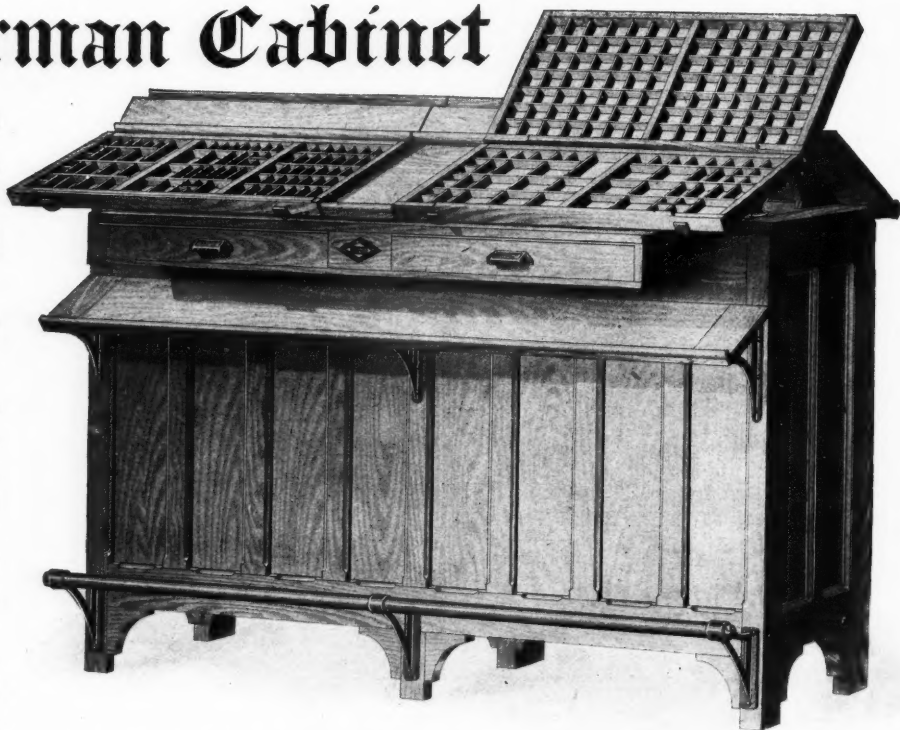
HAMILTON QUALITY

In Printing-Office Furniture

HAS NO HIGHER EXPONENT THAN IS FOUND IN THE

Masterman Cabinet

Absolutely the most complete, compact and economical composing equipment ever devised.



It will save from 25 to 50 per cent in floor space over the old equipment.

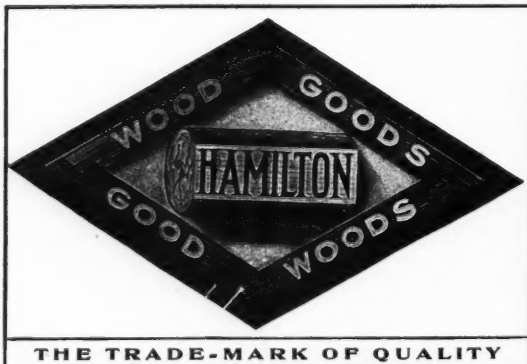
It will save from 10 to 25 per cent in labor.

It will save the material and keep it always clean and conveniently arranged.

NEWS SIDE OF MASTERMAN COMPOSING-ROOM CABINET, showing Galley Board between cases. Copy Box with Drawers, Galley Bank and Foot Rail. One side showing News Cases in place, the other side with low Job Case arrangement and Lead Bank. The Job Cases, twenty-one in each tier, pull from the other side.

In these times of close competition, what printing-office proprietor whose office is not already equipped with modernized furniture can afford to overlook these advantages?

Our new descriptive circular tells all about the merits of the Masterman Cabinet. Send for a copy of the circular and insert it as a supplement to our Furniture Catalogue No. 14. Then order a Masterman Cabinet. Where one has been installed others will follow. The workmen will strive for the privilege of using it, and the proprietor will gain in the saving of floor space and labor many times the original cost. Remember—the Masterman is not an imitation—unless you buy an imitation Masterman without the Hamilton trade-mark.



WOOD TYPE OF GUARANTEED UNIFORM HEIGHT

Printers now realize the advantages gained in the use of Wood Type of uniform height, and that we can make good our claim to produce it. Those who have bought type varying in height the thickness of a thin cardboard have gained their experience at great expense, but such experience is effective. We absolutely guarantee the height of our Wood Type to be correct. :: SEND FOR SPECIAL CATALOGUE.

THE HAMILTON MFG. CO.

Main Office and Factories, TWO RIVERS, WIS.
Eastern Office and Warehouse, RAHWAY, N. J.

All Prominent Dealers Carry Hamilton Goods in Stock

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every enquiring printer.

THE PSYCHOLOGY OF ADVERTISING
WALTER DILL SCOTT

The Secret of Successful Advertising Lies in the Carefully Planned Campaign of Publicity

Can you afford to spend money for advertising without knowing that the money is being well and profitably spent, when the knowledge might be yours for practically nothing?

"THE PSYCHOLOGY OF ADVERTISING"
By Professor Walter Dill Scott
Director of the Psychological Laboratory, Northwestern University, Author of "The Theory of Advertising," etc.

If you wish to study the advertising business, this book will tell you how you may make every dollar produce results. Advertising is rapidly being reduced to a science by men who are making a lifetime study of its every phase. No man has done more for advertising science—discovered more of its vital secrets and laws—than Professor Scott. He has delved deep into the underlying principles, discovered the cause of every effect and learned how to produce certain effects at will. He has dissected and analyzed a thousand successes and as many failures, and he has classified, grouped and crystallized all the mass of data he has secured.

AND THE PRICE IS ONLY \$2.00

Here is a text-book on the science of advertising—packed with information and data that are of money value to every advertiser and every man interested in any way in advertising. 300 pages richly illustrated—handsomely bound—merely as a book, it is well worth the price asked, while the value of the information given in any single page is worth more than the cost of the entire book.

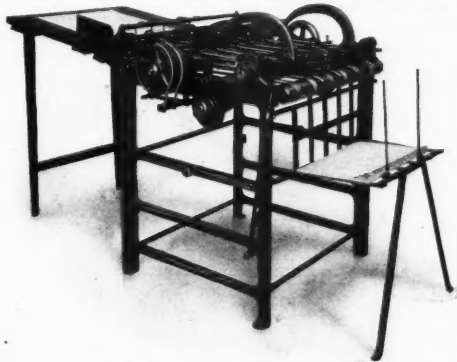
YOUR MONEY BACK IF YOU ARE NOT SATISFIED

If you are not satisfied, after a perusal, that the book is worth more than the price asked, return the book any time within five days and we will refund the money. If you are not pleased with your purchase, simply return it.

Order to-day. Send your check for \$2.25 or enclose a two dollar bill and fifteen cents in stamps, and mail to us, and the book will come to you by first mail.

SMALL, MAYNARD & COMPANY
18 Beacon Street, BOSTON, MASS.

Let Us Ship You Now
IF YOU ARE READY TO BUY
DO NOT WAIT UNTIL THE SPRING RUSH



This machine is built with a view to fill the requirements of a modern job office at a price within reach.

THE HALL SINGLE-FOLD DROP-ROLL FOLDER is the cheapest and best machine for cover and end-sheets. It is a thoroughly constructed folder of best finished material. High speed, will fold from 4,000 to 6,000 per hour, and will fold sheets size 6 x 6 to 24 x 24.

Write to-day for our terms, prices and full particulars.

We are sole manufacturers of the Eckman Vibrating Distributor.

We move, rebuild and repair all Folding and Feeding Machines.

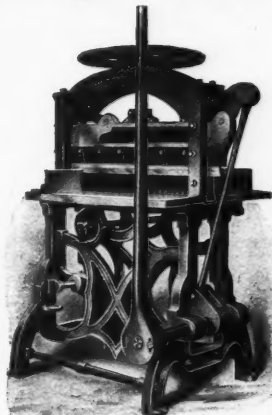
ASK US FOR PARTICULARS **A.W. HALL & CO.** 327 DEARBORN ST. CHICAGO, ILL.

AND
THE PRINTING MACHINERY COMPANY, Cincinnati, Ohio - Agents

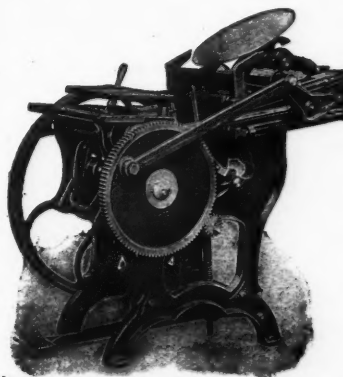
If you are about ready to buy—

Why not investigate the time-tested and many unexcelled features of—

The Peerless-Gem Lever Paper Cutter—4 Sizes



The Peerless Job-Printing Press—6 Sizes



FOR SALE BY THE PRINCIPAL DEALERS
IN THE UNITED STATES

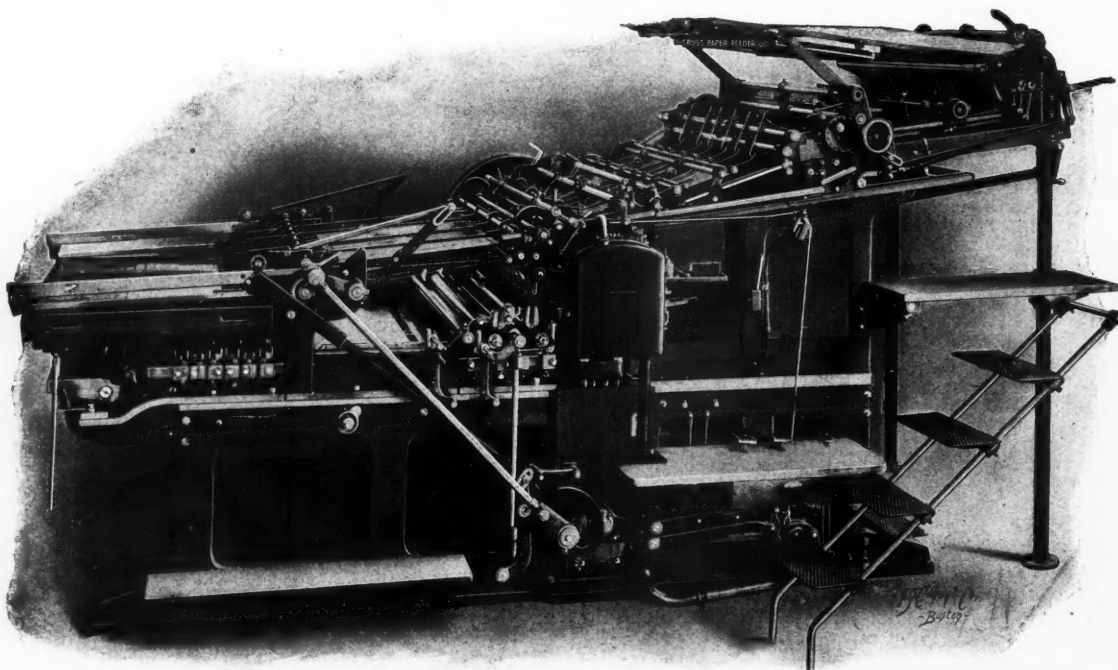
Peerless Printing Press Co.

THE CRANSTON WORKS

70 Jackson St., PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes.

We Equip Presses and Folders



*Fifty per cent of our business this year
has been in Repeat Orders*

If you have not had a personal experience in your own plant under your own conditions, you owe it to yourself to learn why more than 200 of the best printing and publishing houses have in the past five years equipped their presses and folders with over **650 Cross Continuous Feeders.** :: Write us for full information.

CROSS PAPER FEEDER COMPANY

HEAD OFFICE

185 Summer Street, BOSTON, MASS., U. S. A.

38 Park Row, NEW YORK, N. Y.

355 Dearborn Street, CHICAGO, ILL.

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*

AMERICAN TYPE FOUNDERS COMPANY, SAN FRANCISCO, CAL., *Pacific Coast Agents*

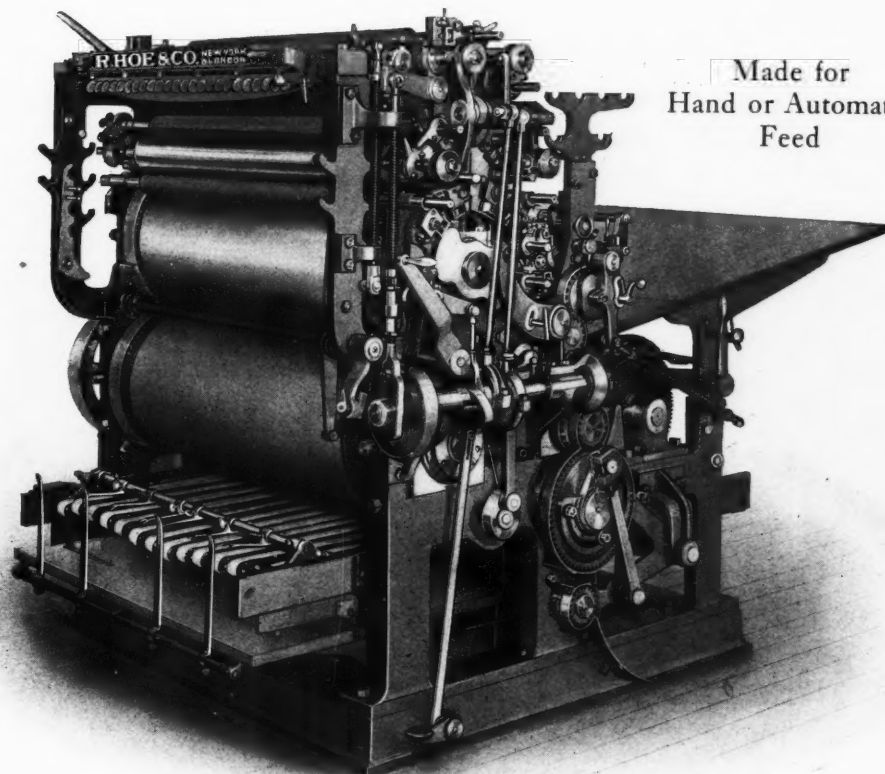
92 Fleet Street, London, England ; Leipzig, Germany ; Paris, France

R. HOE & CO.'S ROTARY OFFSET PRESS

SPEEDY

CONVENIENT

RELIABLE



Made for
Hand or Automatic
Feed

WE are now prepared to make prompt deliveries of this press, which embodies not only the results of extensive experiments, but our long experience in the manufacture of printing machinery of various kinds. Constructed in the most substantial and symmetrical manner throughout, from the highest grade of materials, it stands in the same relation to other presses for this class of work as our regular Lithographic Presses do to other machines for printing from stone. **¶** It is simple and convenient (the mechanism being all on the outside, in reach of the operator), and when put to work on a job that requires accurate register, good impression and high speed will not be found wanting.

Do not invest in an Offset Press until you have seen this machine.

FOR PRICE AND FURTHER PARTICULARS APPLY TO

R. HOE & CO.
504-520 Grand St., NEW YORK

ALSO AT

192 Devonshire Street
BOSTON, MASS.

143 Dearborn Street
CHICAGO, ILL.

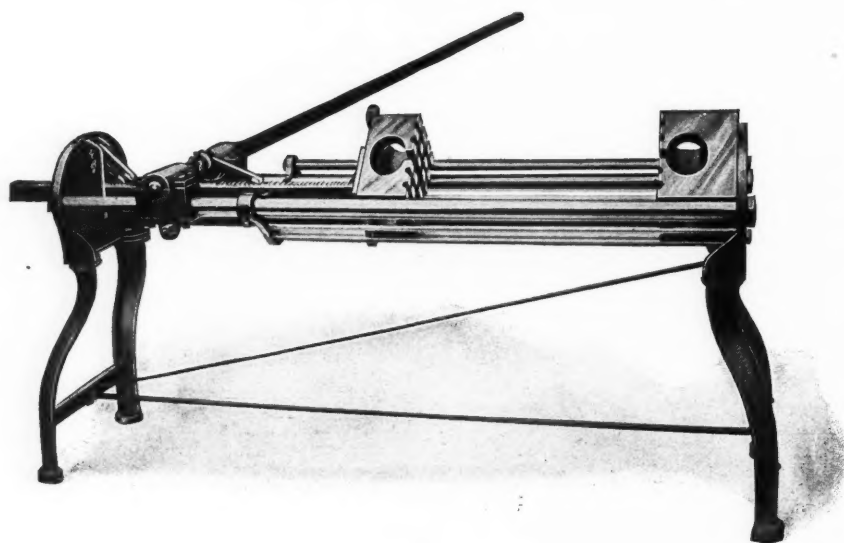
160 St. James Street
MONTREAL, CAN.

Borough Road
LONDON, S. E., ENG.

8 Rue de Chateaudun
PARIS, FRANCE

Recognized as The Best!

Simple and Easy to Operate



Hundreds in Use!

MADE AND SOLD BY

The Crawley Book Machinery Co.

NEWPORT, KY., U.S.A.

1909

The Graphic Arts and Crafts Year Book

VOLUME III.

The American Annual Review of the Engraving, Printing and Allied Industries

¶ The third volume of this ANNUAL REVIEW will excel in every department. The technical treatises are practical and of vital importance to engravers and printers who are progressive or wish to keep informed of the advances made in the various processes during the year.

¶ IN THIS EDITION WE PUBLISH A DESCRIPTION, WITH EXAMPLES OF ARTHUR PAYNE'S "NEW DIRECT PROCESS" WRITTEN AND ILLUSTRATED BY THE INVENTOR, MR. ARTHUR PAYNE, A METHOD WHICH WILL EVENTUALLY REVOLUTIONIZE THE PROCESS OF PHOTO-ENGRAVING. (See Contents.)

CONTENTS

The following is a partial list of contents in the new edition:—

A Direct Photo-Engraving Process.

By Arthur Payne, England.

Mr. Arthur Payne is the inventor of one of the most revolutionary processes in half-tone engraving since the introduction of the half-tone medium. This is the first public explanation made by the author and inventor. Mr. Payne plainly points out its tremendous advantages over the present method and does not hesitate to uncover its limitations. It is a decided advance towards the oft expressed desire of the photo-engraver whereby the metal may be placed direct in the camera without the intervention of a photographic negative. The article is illustrated with examples made by Mr. Payne which demonstrate its practicability. The simplicity and rapidity of this method of using a prepared metal plate placed direct in the camera to receive the image, will undoubtedly appeal to all process workers as the most noteworthy advance in half-toning since its introduction. An exceptionally fine example made by the "Direct" process is from a photograph of Mr. Payne. Mr. Payne claims that this process (which will be known as "Payne-type") will produce line, and half-tone plates, either in intaglio, or relief, upon zinc, copper or other metal in much less time, more economically and with less technical skill, and equally as good as those produced by present-day methods. These are statements which will make the photo-engraving fraternity watch this process closely, as there is no question that if these claims are substantiated after prolonged tests and experiments, it will be a process which will almost compel its installation universally.

Extending the Field of Photo-Mechanical Work.

By A. J. Newton, London, England.

Several years ago, Mr. A. J. Newton discussed with Mr. A. J. Bull and Mr. Arthur Payne, the possibility of making photographs direct upon the metal plate ready for etching, and the result has been the new "Direct" process invented and patented by Mr. Payne, which is fully described and illustrated by Mr. Payne himself in this new edition of "The Graphic Arts and Crafts Year Book." Mr. Newton discusses the practicability and application of this new "Direct" method with the authority and precision of an original investigator.

There will be upwards of 200 illustrations, reproduced by over sixteen distinct processes

These illustrations are magnificent examples of color and black and white

¶ These Beautiful Specimens have been produced by more than 30 of the best Engravers, Printers, Lithographers and Photogravure Firms in the United States

A Yule-tide Gift of Merit

Various Automatic Engraving Mechanisms.

By N. S. Amstutz, Valparaiso, Indiana.

In this article Mr. Amstutz discusses at great length the various automatic engraving mechanisms which have been introduced; mechanisms designed to facilitate the production of illustrated printing plates in order to save time and also procure more uniform results. The article is profusely illustrated with diagrams and examples. The details of the fundamentals that underlie the various processes whereby illustrations may be multiplied are critically analyzed so that the reader may be advised of what treatment each process requires before it can be commercially adapted to the needs of modern publicity.

CONTENTS

A Review of Engraving Methods and Processes.

By S. H. Horgan, Hoboken, New Jersey.

This is a review of the various processes and methods brought right up to date. Mr. Horgan covers fully in his treatise the following subjects:

Wood Engraving.	Cereographic Engraving.
Lithography.	ing.
Photo-Lithography.	Etching.
Intaglio Engraving.	Etchings in Color.
Steel Engraving.	Three and Four-color
Photogravure.	Engraving.
Collotype.	Photography.
Half-Tone Engraving.	Photogravures in
	Color.

Mr. Horgan is the best known authority upon matters pertaining to photo-engraving in the United States, so that full confidence may be placed in his criticisms of the standards of the various processes as practiced in North America today.

Process Work in Europe.

By William Gamble, Editor of "The Process Year Book," (Penrose), London, England.

Mr. William Gamble needs no introduction to the engraving and printing fraternity of the United States. He is recognized as probably the best informed individual pertaining to photo-engraving processes and its sister branches. For the past fourteen years Mr. Gamble has edited Penrose's "Process Year Book," a task which has brought him into our midst upon several occasions, and also made him welcome to the laboratories, technical schools, and leading process workers' establishments in England, France and Germany. Mr. Gamble's article is a critical review of process work and conditions in Europe, and is worthy of careful consideration by American workers.

A New Theory Concerning the Screen Function in Half-Toning.

By Henri Calmels, Editor of "Le Procédé," Paris, France.

This is a very practical, scientific article, illustrated with many explanatory diagrams, and of great importance to operators who desire to be informed of rational methods of procedure so as to determine screen distances, exposures, &c., and the phenomenon which occurs when the proper adjustments have been made. Mr. Henri Calmels is known in Europe as an advanced and most practical worker and scientist.

An Ideal Christmas or New Year's Gift. 400 Pages, 8x10 Inches

SEE NEXT PAGE

C. The list of contributors to the new volume is unquestionably the strongest ever placed within two covers. All of the writers are experts in their various lines, not theorists, but men who are recognized as the world's leaders in technical thought and practice in the reproductive section of the Graphic Arts. This volume is a liberal education for those in the trade.

Direct Three-Color on Dry-Plates.

By A. J. Bull, London C. C. School of Photo-engraving, London, England.

This article discusses the introduction of certain color sensitizers which are modifying the methods in three-color plate making, by substitution of dry-plates for collodion emulsion in the direct process. The advantages and disadvantages of dry-plates are fully discussed in this connection, with formulae and methods of operation. The article is of a most practical nature and should be of great assistance to engravers.

Direct Color Reproduction.

By C. E. Kenneth Mees, D.Sc., F.C.S., Croydon, England.

Mr. Mees, in this discussion of "Direct Color Reproduction," starts with the problem of the photographic records from the original copy for three- or four-color plate making, and carries the reader through the various operations, discussing the technicalities, giving formulae, &c., right through to the printed proofs in color from the half-tone plates. It is a very practical treatise for all process workers, whether engaged in color-plate making or black and white reproduction.

The Loss of Detail in Half-Tone Work.

By Otto Mente, Berlin, Germany.

This is a discussion of the inherent shortcomings of photo-mechanical methods such as the loss of delineative details which has to be rectified usually by hand work. The underlying causes of these unsatisfactory conditions are exposed and corrective methods demonstrated showing how to overcome such inherent deficiencies. These are every-day occurrences in engraving establishments, so that the methods suggested by Mr. Mente should prove of immediate and great value to engravers.

Some Facts Relating to the Fish-glue or Enamel Process.

By Ludwig Tschörner, Vienna, Austria.

Professor Tschörner is at the head of the Royal Institute for Graphic Instruction and Research at Vienna, Austria, at which place he conducted a series of extensive experiments and investigations for the foundation of the article prepared for and now published in "The Graphic Arts and Crafts Year Book." Professor Tschörner demonstrates how this process may be successfully applied, giving detailed formulae and experimental results which will prove of every-day value to process workers.

The Magnetite Arc.

By G. M. Dyott, New York City.

This is a new type of arc lamp Mr. Dyott has recently invented. Its usefulness to photo-engravers has yet to be fully determined, but, as the inventor and author points out, it has distinct advantages which process workers would do well to investigate, as it possesses uniform intensity of illumination over given areas and a given time, and shows a considerable saving of current. &c. The article is illustrated profusely with diagrams and photographs showing relative illuminative types and their efficiency.

Progress in Color Photography.

By Dr. Henry E. Kock, Cincinnati, Ohio.

This is a subject upon which Dr. Kock can write with authority as "Color Photography" is a subject to which he has devoted many years of critical study and experiment. Dr. Kock discusses the various autochrome processes, and the "Warner-Powrie Process," and points out the elements necessary so as to make the autochrome plate a commercial success. The process of making the autochrome grain filters is discussed in detail.

Development of American Art.

By Frederick Stymetz Lamb, New York City.

The reproductive section of the graphic arts is so vitally interested in the development of art, and particularly of American art, that Mr. Lamb's article is very timely. Mr. Lamb, in connection with the firm of Messrs. J. & R. Lamb, of New York, was one of the four invited by the French government to represent the United States in their craft. One of the historic designs exhibited received two medals, one going to the firm of J. & R. Lamb, and the second to Mr. Frederick Stymetz Lamb for the design. Mr. Lamb traces the influences which are building up a distinctively American art, and shows how the reproductive section is lending splendid assistance. The design which gained these honors is shown in the new edition.

The Triumphs of Modern Lithography.

By Joseph Goodman, Liverpool, England.

An article which treats of the progress made in lithography, and the new methods applied. It demonstrates how various other processes have advanced by reason of its co-operation and assistance, and how economies may be effected by combining other processes with lithography. This article is illustrated with an example of the "Shawcross Amphitype Photo-lithographic Process."

Technical Education.

By Louis A. Schwarz, Philadelphia, Pa.

Mr. Schwarz pleads and demonstrates the necessity of technical education for photo-engravers, and states that no craft offers or admits of so many propitious possibilities, and that no craft has within its grasp such a favorable opportunity to step forth from an embryonic state to a high degree of development. The article is full of suggestion for intelligent printers and process workers.

Copper-Plate Engraving in Line.

By W. F. Hopson, New Haven, Conn.

This is a historical survey of copper-plate engraving in line by an accomplished copper-plate engraver. Mr. Hopson states that the essence and principle of engraving is evidenced in every incision on savage bow, on shield or harness, on cup or sacred vessel, and this links the impenetrable, unrecorded past with the most elaborate plate of modern times. It is the story of a medium of great artistic expression reaching its zenith at a time when not fully appreciated. There are now few craftsmen of note engraving copper plates, but the faithful few, amongst whom we must name Mr. W. F. Hopson, put such skill and love into their work that it will endure.

Type Designing.

By S. M. Weatherly, Philadelphia, Pa.

Mr. Weatherly is the designer of Caslon Bold, Caslon Bold Condensed, Caslon Bold Italic, Caslon Lightface, Caslon Lightface Italic, Washington Text, Girard, Penn Gothic, Powell Gothic, and other Keystone type-faces. The last volume (Vol. II.) of "The Graphic Arts and Crafts Year Book" displayed in a practical manner the excellent character of Caslon Bold and the present edition is set entirely in type (Caslon Lightface and Caslon Bolds) designed by Mr. Weatherly. All of these faces are familiar to printers throughout the country. This is an indication that Mr. Weatherly writes with knowledge and extensive practical experience.

Lettering and Design for the Printer.

By F. J. Trezise, Chicago, Illinois.

This article should be carefully studied by every printer, designer, and individual interested in publicity matters, or in book making. Mr. Trezise very forcibly points out that the study of lettering and the principles of design and color harmony are of vital importance to the printer, and that an indefinite knowledge or mannerism, without understanding the underlying principles of the craft is insufficient for present-day standards. Mr. Trezise's article is not merely critical but constructive.

Lettering and Typography.

By Lewis C. Gandy, Philadelphia, Pa.

Mr. Gandy is a constructive critic. His article upon "Lettering and Typography" evidences much study. He truly states that the relationship between lettering and typography is so close that the study of one leads to the consideration of the other. Mr. Gandy indicates the principles involved in the selection of type-faces in typography, a knowledge of which assures typographical excellence instead of typographical absurdities.

The Vellucut Process: A New Method of Decoration for Bound Books.

By Cedric Chivers, Bath, England.

This beautiful and remarkable method of book decoration was originated by Mr. Cedric Chivers of Bath, England, who is unquestionably one of the most versatile and artistic binders of the century. Ten illustrated examples are published with the article showing the wide scope and varied range of artistic possibilities of the "Vellucut Process."

This publication is a monument to the ability of the American Engravers and Printers

C. It is the work of the American Trade, and not the product of a single firm, yet all harmonized so as to make a perfect book

READY DECEMBER 15th

Machine Etching.

By F. J. M. Gerland, New York City.

Mr. Gerland points out how competition in the photo-engraving business is compelling production at the lowest possible cost. Mr. Gerland is the inventor of a new etching machine, and its operations and capacity for fine work are the themes for an interesting, practical article. Mr. Gerland states that his invention will not only cheapen the cost of production, but increase its quality.

Engraving, the Vitalizer of Business.

By E. W. Houser, President Barnes-Crosby Company, Chicago, Illinois.

This is a characteristic article by Mr. Houser. The author points out how the photo-engraving industry can justly claim credit for the advance which has marked the history of advertising. The article hammers home vigorously the indispensability of the photo-engraving industry to the success of every other industrial activity.

Color Photography Without Light Filters.

By Henry O. Klein, F.R.P.S., London, England.

Mr. Klein in his article discusses progress in "Color Photography Without Light Filters," a subject which he is eminently fitted to discuss, as Mr. Klein has devoted many years to close research of this subject, and has introduced operating methods which brings nearer the every-day possibility of "photography in natural colors."

Price, \$5.00; Express Prepaid
Order early to assure delivery
for Christmas

THE INLAND PRINTER
CHICAGO, ILLINOIS

400 Pages; 8 x 10 Inches
Top edge gilded; Gold stamped
Over 200 illustrations

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.

LORING COES & CO

COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

That MAY be, but it can't be juggled with.

Coes' Knives

Are Honest, Reliable and Sound.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

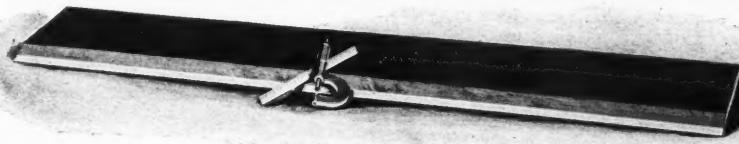
Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street

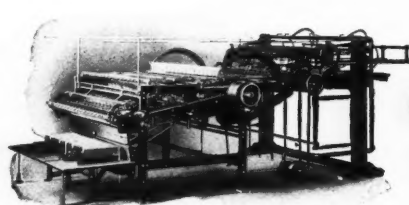


LORING COES

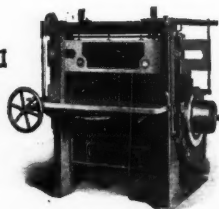
Because it is
plain, the Trust
says it is not
warranted and an
intrusion.



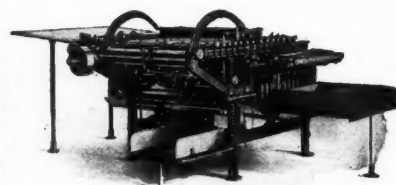
Fuller Manufacturing Company's Specialties



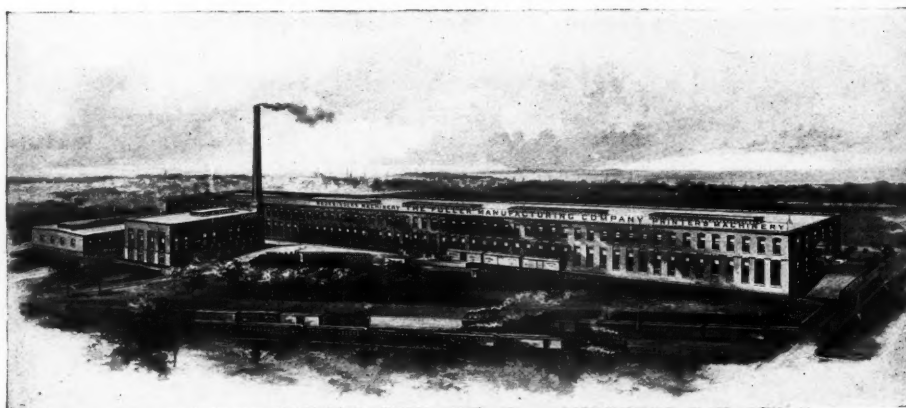
FULLER MULTIPLEX FOLDER



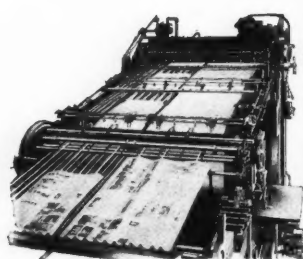
WHITE PAPER CUTTER



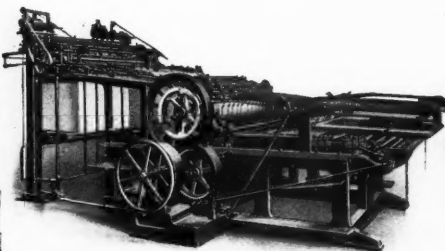
FULLER JOBBING BOOK FOLDER



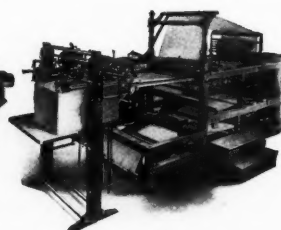
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

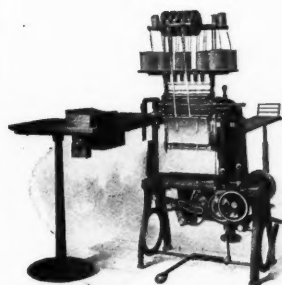
E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

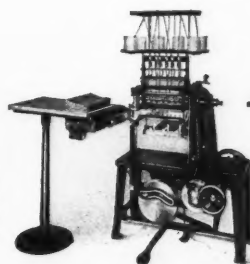
Smyth Manufacturing Company's Specialties



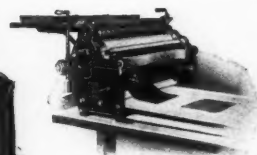
No. 3 SEWING MACHINE



No. 4 SEWING MACHINE



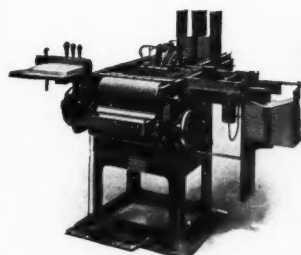
No. 7 SEWING MACHINE



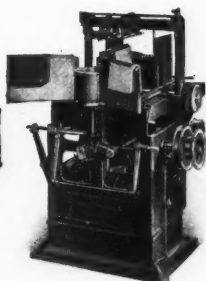
GLUING MACHINE



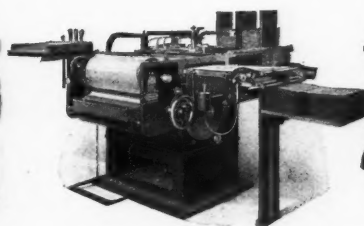
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



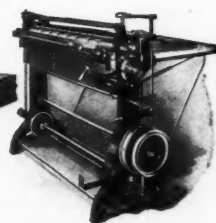
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

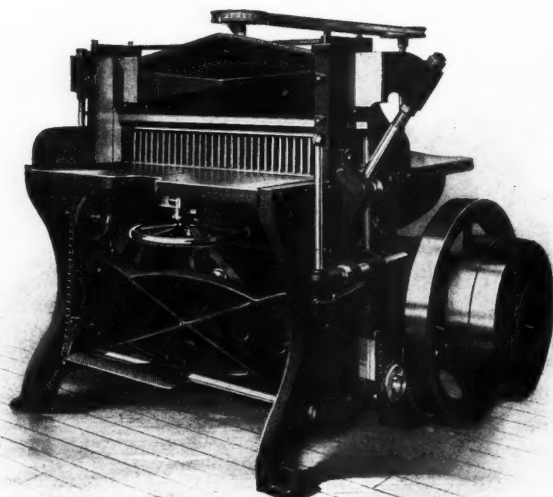
E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

It Pays to Use the Best!



The Seybold Treadle Holyoke Automatic Paper Cutter

34 inches—larger sizes to order

The only automatic machine that will cut accurately
all kinds of paper material.

A strong, well-built machine that will stand the
strain of heavy cutting.

An investigation will prove it the machine you want.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON Co.
Canada Agents
Toronto

F. A. VENNEY & Co.
Southwestern and Mexican Agents
Dallas, Texas

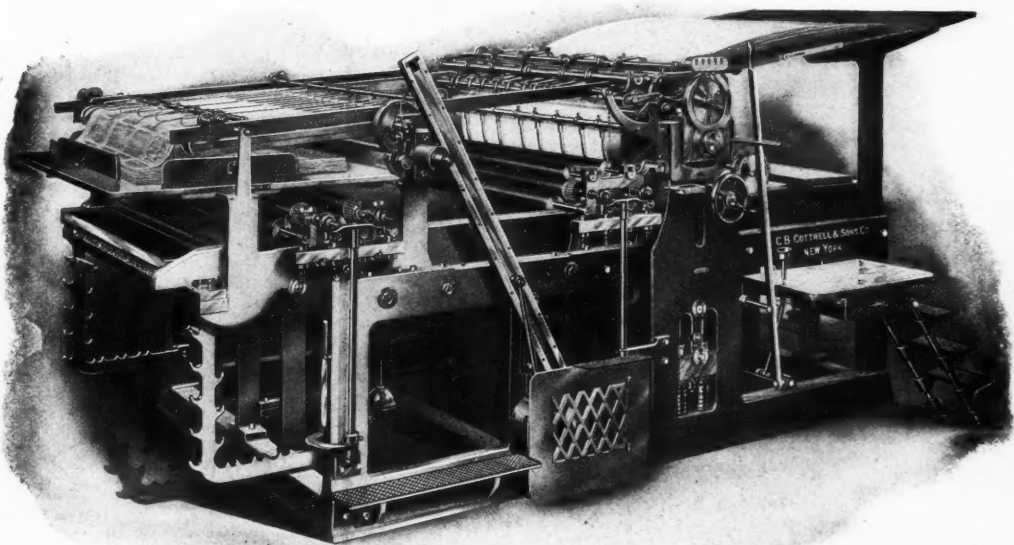
J. H. SCHROETER & BRO.
Southern Agents
Atlanta, Georgia

CANADIAN-AMERICAN MCHRY. Co.
European Agents
London, E. C., England

THE COTTRELL

NEW SERIES TWO-REVOLUTION PRESS

THE MOST PERFECTLY CONSTRUCTED PRINTING MACHINE



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. ⌘ Because it is equipped with attachments that really enhance its usefulness. ⌘ Because of its Speed, Adaptability and Scientific Construction. ⌘ Built for the finest quality of printing, especially process colorwork, it has always exceeded the expectations of the purchaser. ⌘ Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

Its Distinctive

Features are

{ SPEED
RIGIDITY UNDER IMPRESSION
CONVERTIBLE SHEET DELIVERY
DISTRIBUTION
ABSOLUTE REGISTER

C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

NEW YORK, N. Y.

41 Park Row

WORKS:

WESTERLY, R. I.

CHICAGO, ILL.

279 Dearborn St.

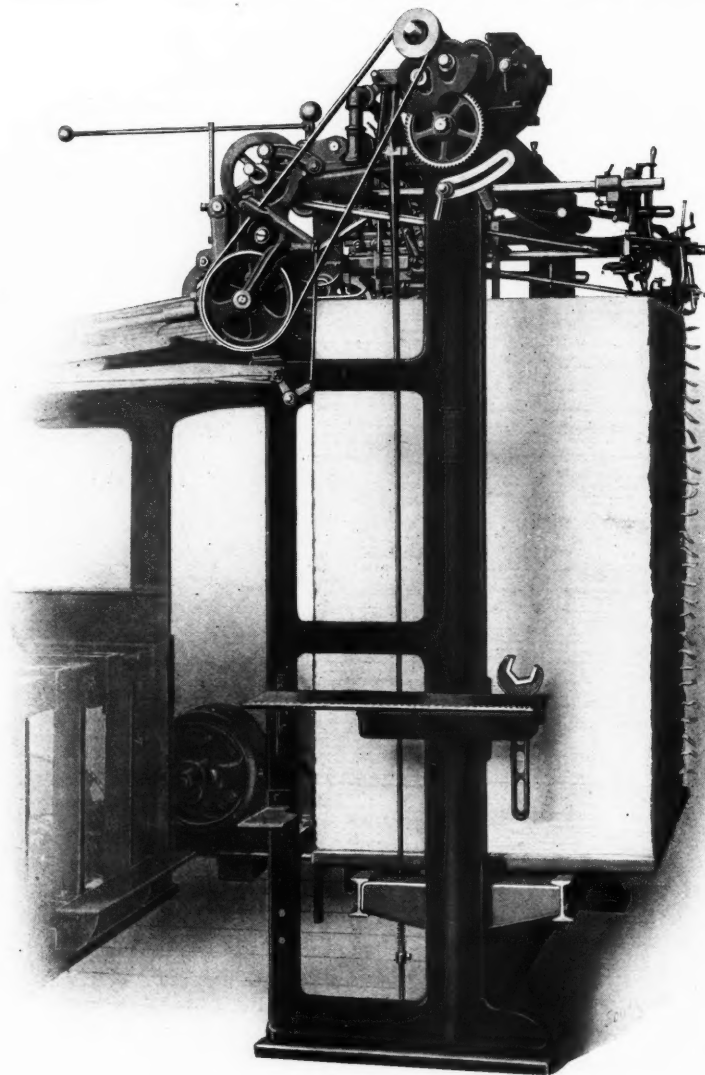
Representative in Mexico

U. S. PAPER EXPORT ASS'N, 440 Coliseo Nueva, Mexico City

Representative in Cuba

HOURLCADE CREWS Y CA., Muralla 39, Havana

Dexter Feeding Machines



A DEXTER PILE-FEEDER

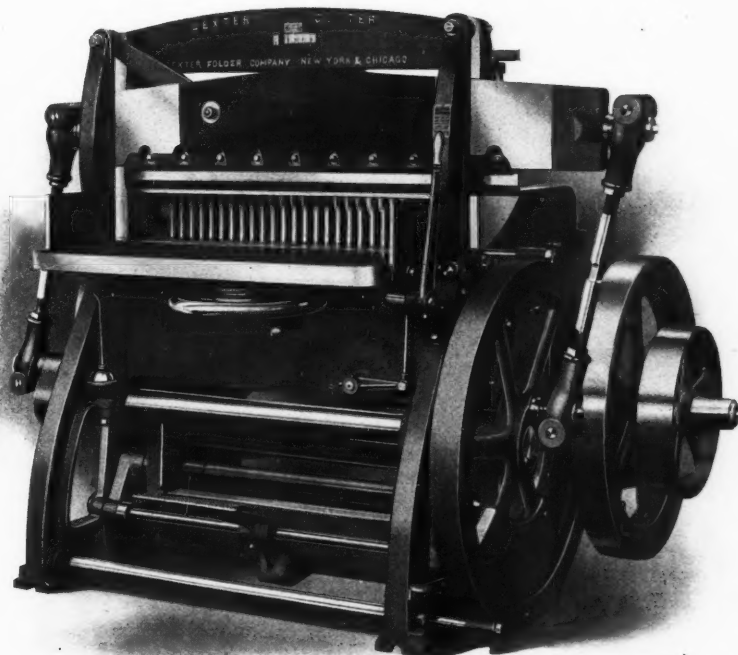
LOADED FOR A FULL DAY'S RUN
WITH THE TRUCK-LOADING SYSTEM

Practically no time is lost in loading

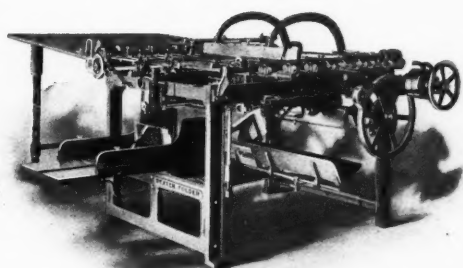
Over 2,000 of these Feeders in constant operation

DEXTER FOLDER COMPANY

Dexter Folders *and* Cutters



The Dexter Automatic Clamp Cutting Machine
The best cutter investment upon the market to-day.



The Dexter Jobbing Book Folder
For general jobbing work



The Dexter Combination Periodical Folder
Particularly adapted for pasted and trimmed work

Write for full particulars

MAIN OFFICE AND FACTORY
PEARL RIVER, NEW YORK



DEXTER FOLDER CO.
NEW YORK CHICAGO BOSTON SAN FRANCISCO

The Canadian Quick-Change Double Magazine
Mergenthaler Linotype

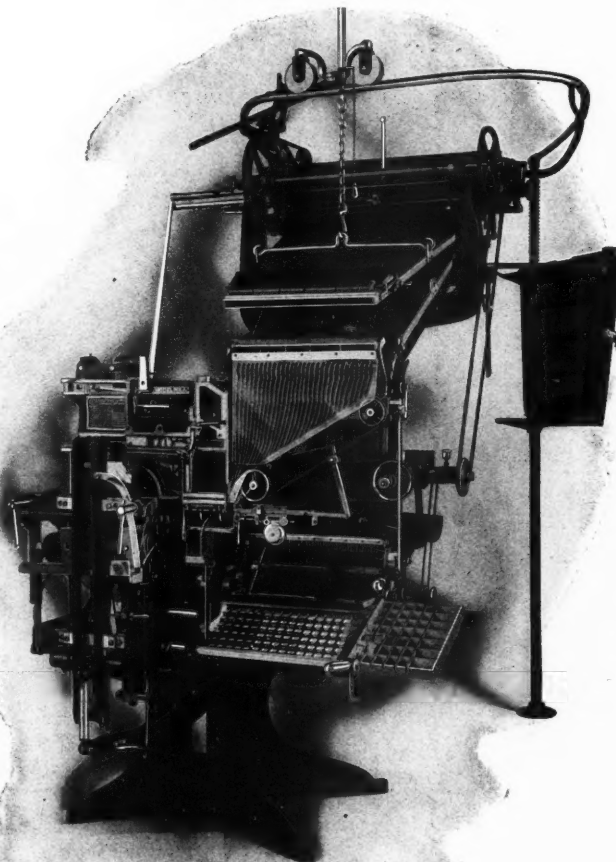
14-pt.

The machine that has created a furore
in the printing world

14-pt.

Model No. 4

Fitted with
New Patent
Automatic
Magazine
Quick-change
Attachment
—
Two
Magazines
Both
Full Size
with
Two
Full
Fonts of
Two-letter
Matrices



In Less than
a Minute
other
Magazines
containing
Entirely
Different
Faces can be
Substituted
by the
Operator for
those in
use
**Without Any
Lifting
Whatever**

Speed from 7,000 to 9,000 ems per hour from either magazine,
on any length of line up to 30 ems.

The Fastest Double Magazine Linotype in the World

Price, \$3,500.00, subject to discount on application

One keyboard of only 90 keys, four different faces, 360 characters, and a producing capacity limited only by the speed of the operator. *We invite comparison with the Double Magazine Linotype built and sold by the American company.*

To Inventors. We are prepared to purchase any useful inventions covering improvements on Linotype machines for the United States, South and Central America, Canada and Europe. Do not sell your invention to any one else before submitting it to us.

Canadian-American Linotype Corporation, Limited
TORONTO, CANADA

Canadian Pacific Railway Company's Telegraph

T. O. FORM 28



ALL MESSAGES TAKEN BY THIS COMPANY ARE SUBJECT TO THE FOLLOWING TERMS

It is agreed between the sender of the following message and this Company that the said Company shall not be liable for damages arising from failure to transmit or deliver, or for any error in the transmission or delivery of an uncorrected telegram, whether originating from negligence of its servants or otherwise, or for delays from interruption in the working of its lines, for errors in cipher or obscure messages, or for errors from illegible writing, by and the amount received for sending same. To guard against errors the Company will repeat back any telegram for an extra payment of one-half the regular rate, and in that case it shall not be liable for damages beyond fifty times the amount received for sending and repeating.

Corrections in the transmission of messages can be insured by contract in writing, stating agreed amount of risk, and payment of premium thereon, at the following rates, in addition, to the usual charges for repeating messages, viz—one per cent. for any distance not exceeding 100 miles, and two per cent. for any greater distance.

This Company shall not be liable for the loss or omission of any other Company, but will endeavor to forward the telegram by any other Telegraph Company necessary to reaching its destination, but only as the agent of the sender and without liability therefor. This too may shall not be responsible for messages until the same are presented and accepted at one of its transmitting offices. If a message is sent to such office by one of the Company's messengers, he acts for that purpose as the sender's agent; if by telephone, the person receiving the message acts therein as agent of the sender, being authorized to accept it on these conditions for the sender. This Company shall not be liable in any case for damages unless the same be claimed in writing, within sixty days after the receipt of telegram for transmission. No employee of the Company shall vary the foregoing.

R. S. JENKINS Gen. Supt. Winnipeg, Man.
J. WILSON Supt. Vancouver, B.C.
J. Tait, Asst. Supt. Winnipeg, Man.

A. W. BASSER Supt. Toronto, Ont.
J. D. P. RICHARDSON Supt. Montreal, Que.
F. W. WINDER, Supt. St. John, N.B.

JAS. KENT,
Manager Telegraphs, Montreal.

SECT. NO.	SECT. BY	RECD BY	TIME SENT	TIME FILED	CHECK
-----------	----------	---------	-----------	------------	-------

Send the following Message, subject to the above terms, which are hereby agreed to:

a480 ra vr fy

40 via Eastern Azores Cable

BuenosAyres Oct. 24

Fortype

Toronto

Enixe Doublimag abatinetur ten blandrata bestpapers Inceppo six
Doublimag Linotypes.

Serra.

TRANSLATION.

Canadian-American Linotype Corporation,
Toronto.

Everything O. K. and running smoothly. Double Magazine Linotype
has been approved by ten representatives of best papers. Ship
as soon as possible six Double Magazine Linotypes.

Serra.

READ THE NOTICE AND AGREEMENT AT THE TOP

Besides above order, we have received others recently for **Eight** Standard 14-point Linotypes for LA RAZON, BUENOS AIRES; **Two** Double-Magazine Linotypes for MONTEVIDEO and **Two** for RIO JANEIRO.

THE DOMINION GOVERNMENT, OTTAWA, has recently installed **Five** of our Double-Magazine Linotypes. The *Toronto Globe*, Toronto, Canada, has just placed an order with us for **Seven** Linotypes, and the *London Free Press*, London, Canada, for **Four** Linotypes, all for immediate delivery. The above orders were all placed after test and trial of machines in comparison with American-made Linotypes.

Canadian-American Linotype Corporation, Limited

70 York Street, TORONTO, CANADA

Christ's Mass

He came in Love,
And Love was all His theme,
Yet knew He well that earth
would not
Awaken from the dream
Of sense. The lust of blood
and hate,
Must have its time to germinate,
Its fruitage then full shown,
Love, late, might claim her own.

Of how He came, of how He died,
Believe ye as ye will,
The words He gave
Pass o'er His grave,
And millions comfort still.

A. H. McQuilkin





THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. No. 3.

DECEMBER, 1908.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

THE EVOLUTION OF THE BOOK.

BY VIRGINIA FISH.

IN THE TWENTIETH CENTURY.



AN inquiry into modern conditions respecting the production of literature and books reveals a phase interesting and encouraging. During the century and a half that has elapsed since the Colonial period, printing, at that time in its infancy, has developed, with the assistance of improved presses, almost into

an art, and coincident with the book's growth in America has been the formation of an American literature which to-day has distinct national characteristics.

The improved mechanical devices of the nineteenth century, a century of scientific discovery, furthered the evolution of the book by making possible its production at a minimum of expense, thus thoroughly popularizing it. Books in their past history had never been democratic—their possession had been the insignia of education or wealth. In America, it can be said that books are within reach of all classes, and that this is a nation of readers. The mechanical perfection of books assured, there was room for improvement on the artistic side.

At the close of the nineteenth and the beginning of the twentieth centuries, artistic book production began to evidence itself in connection with

a general movement in favor of hand-made articles for home and personal use—furniture, wearing apparel, jewelry, being made in pleasing forms. Naturally this spirit manifested an appreciation of hand-made books. This demand for craftsmanship products, which at first seemed superficial and faddish, was in reality the first evidence in America of a general desire for beauty in the home. In the past eight years hand-binding of books has evolved from a mere vogue, a pleasant form of entertainment for a few people of independent means, to a serious occupation followed by artisans possessing expert skill and much taste. The books offered by these binderies and even some produced by the better class of machine binders, suggest somewhat of the beautifully garnitured books of the Middle Ages, when the most expensive and rare materials were employed and when craftsmen lavished their work on cover, title-page and content. The best examples of hand-bound books in America, it is gratifying to note, are not sold to the wealthy, but to those people of taste who love a book for its own sake and who would have their favorites becoming attired.

Progressing on regular lines of development this craftsmanship movement in America, which has resulted in a general elevation of the standards of good taste in matters of home decoration and personal adornment, will be succeeded by activity in all the arts—painting, literature and

music — and at present the signs of such progress are not wanting. The most superficial analysis of political and economic conditions in America discloses its place with reference to the arts. It has now completed the storm and stress period of its existence, of civil dissensions, of political strife and of strenuous money-getting. It is populated by a people bred from the best stock of European civilization, living in a country of almost limitless material resources. Its wealthy class would be the most despotic in the world were it not restricted in its power by a popular form of government — a form of government that fosters the development of a democracy. It is only where a cultivated democracy exists that true art conditions can flourish, and America is the obvious field for such conditions. Its educational facilities are practically free and comprehend in their scope the elevation of the lower class, as well as the education of the middle and upper castes; it has a system of laws formulated on the needs of a whole people, rather than of any division; and it recognizes a standard of morality to which its men of position must conform. The civilization of America in the latter part of the twentieth and the beginning of the twenty-first centuries will be the highest yet known. Political, educational and economic equality will result in a widespread moral tone. The arts, in their most useful manifestations, are based on morals, which in turn are grounded on economic conditions. The America of the immediate future will afford to the painter, writer and musician an environment in which he may give expression to his gifts under circumstances superior to those of any civilization of the past or present, and the men who do their work in the American artistic field will be of religious minds, although not didactic; virile, but not unmoral.

Speaking directly of books with reference to their place in the American art commonwealth, there is much reason to believe, from prevailing indications, that the book in some of its numerous incarnations, will be a universal medium for all artistic forms of man's creative genius. No medium is as popular as the book, if we include under that name magazines and newspapers, to both of which it is parent. Since speech is a gift common to all mankind and its most natural form of expression, the spoken or written word gains favor where other means of expression are excluded. Since the apprehension of words is general, and the book the most adequate vehicle of literature, it would appear that in the book we have man's most comprehensive medium. In it painter, writer and musician may exercise their powers without the negation of any of the three. An example of the successful combination of two artistic factors has already taken place in the

synthesizing of illustrative art with literature. Occasionally, especially of late, poetry has been well interpreted by illustrators, and poetry is in reality the highest form of music. In Lanier's fine phrase, "Music is Love in search of a word."

When artists unite in the belief that any art is but part of all art, that the three fine arts are but adjuncts to and interpreters of life and of each other, the true purpose of art will begin to manifest itself in broad work.

Worthy of mention in a discussion of this nature is the part played by the women of America in the arts in the present and future. Heretofore women have been almost entirely appreciators of painting, literature and music, rather than creators. American civilization alone has offered full opportunities for educating her creative faculties to the utmost. In a certain sense, America is a woman's nation as well as a man's, in that it tacitly abrogates to her intellectual capacities equal to men's abilities. In consequence of this atmosphere of freedom, American women are showing artistic powers of rank. A glance at the artistic output of America finds women worthily sustaining their share. Literature of insight and imagination, of close observation and deep experience is being written by women of to-day. More than this, men and women are recognizing each other as collaborators in the arts and even in the industries, tending toward a complete realization on the part of both that there can be no true expression of art that does not embody the distinctive characteristics of each.

The final purpose of evolution is the development of the type to a harmonious whole which shall hold in balance the several elements of the type. The imagination of man comprises all his other artistic faculties and is therefore his highest artistic gift. To master the technical difficulties of art so that the imagination may have free expression, should be the aim of every artist. There are many who regard present day art indications as discouraging, who believe that commercialism is a permanent phase of our civilization, but we may with license hold the view of the ablest of America's literary prophets who predicts that "the return of summer is not more certain than that the day of the creative imagination in literature is coming." So much can be foretold — it should be enough for any writer or artist to know that we are living in a time when, as writers or artists, we can do much toward fulfilling the prophecy.

EFFECT OF ENVIRONMENT.

"Men become false," says Charles Kingsley, "if they live with liars; cynics, if they live with scorners; mean if they live with the covetous; affected, if they live with the affected. They actually catch the expression of each other's faces."

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. 1.—BY CHARLES E. DAWSON.



JUST as the operator to-day in letterpress process engraving considers little the long series of changes and onward steps which have led up to his present facility, so, to a still less degree, does the intaglio or photogravure expert recall by what paths and by-ways his daily practice has been perfected. Intaglio work in any form save one, the Pretsch method, could hardly be carried through to a facile and regular result without the autotype tissue, therefore the greater mastery of the intaglio branch of photogravure dates from the time when pigment tissue of trustworthy quality was generally supplied.

The simplest form of photogravure from gelatin molds of the pigment tissue class is that of growing in the copper bath a plate upon a pigment tissue mold. This method admits of the most refined treatment—an ordinance most delicately engraved has been made by this method into a plate at one-eighth and even one-tenth scale, with perfect ease. But many precautions are needed to produce a nice plate from a fine line engraving of the type popular three or four generations ago.

The first desideratum is to secure a reversed negative which shall not be overdense. All the lines should be clear, even the darkest. This should be printed just enough to secure the finest parts, after which it is to be transferred to a plate or gelatinized glass, the gelatin having been sensitized with bichromate, fixed in the light and then washed. The plate may be similarly prepared to advantage, though good results were secured from plates well silvered with a cyanid silver solution. The plate can be made conductive by a very fine pellicle of rubber in pure benzole and then well leaded, after which it is soaked until it swells properly, when it is put into a neutral bath for electro-deposition. If it is on gelatin, it may be bathed in weak ammonia nitrate of silver and reduced in phosphorus vapor, then bathed in weak gold—about a tube of fifteen grains to a pint and a half of water. This gold bath gives the plate a bronze appearance and excellent conducting power. The finished plate usually requires much skilled labor expended upon it to make it print well, but if properly cared for it will go through a long edition splendidly.

Toned plates may be treated after this manner if they are light in style: Roll tallow and stiff oil finely on the unprinted tissue, and upon this, with a fine roller of flannel or velvet, distribute very carefully a coat of bronze powder. This will cause the tissue to print as usual, but the

plate will be full of minute holes. These holes, in turn, cause the copper to be covered with points corresponding in sharpness and depth with the thickness of the mold at the place.

The defect of plates so made is that they are too sharp and give a black tone when only gray should be given, and when a black tone is desired it does not stand out as it should. This method also entails too much labor on the finisher, which, from a commercial side, should be avoided.

A beautiful modification was later brought into practice. A plain mold or picture (a positive) was first obtained. This was sensitized with an alcoholic solution of bichromate of ammonia and dried. When dry it was rolled up in the fatty matter previously described and the bronze powder put on, as before. This was then fairly exposed in a good light for fifteen or twenty minutes, after which it was cleaned off with benzole and dried. If put in water, it all rises up in a rough manner. This will yield a good, velvety mold by soaking for about twenty minutes in rather warm water. The plate is then made conductive, as before, and deposited over with copper to the proper thickness. Plates secured by this method yield the most delicate gray tints, but they require considerable labor in getting them up, as they too are addicted to too much depth in the grays, which are liable to become like dull black, and need much skill to finish them up properly.

The defects of such plate treatment make the Pretsch method worth study, and the results of the process will now be set forth for the first time in print.

The principle of the Pretsch process is that a fine, smooth layer of sensitized gelatin will, if printed with shades on the one hand and a grain running through the shades, yield a surface of varying roughnesses in proportion to the depth of the shades and lights of the subject.

The method, as advocated by its inventor, Pretsch, in the fifties, was never made quite clear, but it consisted of a mode of causing the gelatin to take on a wrinkled condition, and this wrinkled surface was molded by electro-deposition of copper. We did not stay to study this point, as we were conversant with the many ways of gelatin wrinkling, but we proceeded to produce at once a fixed and reliable grain by artificial means, which, described briefly, amounts to the printing of the picture well into the gelatin film, preferably prepared on a thick piece of glass, a quarter or three-eighths inch plate.

When the picture is printed thus from a positive, which should be reversed, and of a good strong quality to bear printing an hour if needful, it is time to attend to the grain. This is done precisely as previously set forth—bronze powder is used and the mold is prepared with tallow and oil.

Before this is done, of course the mold film requires to be brought into the darkroom and examined on a sheet of white paper as to its strength. It should appear well if laid down on a sheet of white paper. If it seems to be printed well, so that the sky and its lights come out, then it may be prepared for the grain as above, by rolling it with the fatty preparation. It should then be well plied with the flannel roller and somewhat strong bronze powder, until an even coat is obtained, of a density that shuts out about three-fourths of the light. It is then printed opposite a window or skylight for about one-fourth of the time required for the picture. We gave a plate this amount of time with excellent results.

Thus the plate is twice printed from one sensitizing, and when this second printing is done, the plate is carefully cleaned with benzole to remove the grease and bronze powder. This cleaning is made thorough by two applications of the benzole. This being done, the plate is without delay put in cold water in the dark, and the salts are washed out while the picture is developed. Soon a little warmth, up to about 80° F., is allowed, and the plate will swell up high and crisp with a charming frosted effect, which can be accurately judged by drying off with a clean towel, carefully dabbing it. The effect of the subject may be judged by inspecting the other side, which should give a brilliant, silverlike image.

The mold is now dried and either waxed down into an electrotyper's molding-box, or otherwise fixed up for battery; then made conductive, after well leading the wax contacts around the edges. An easy mode of making it conduct is to pour over it a very thin solution of rubber, and, when dry, to lead it with the rest. The phosphorus method, however, is best, by which it is soaked for a while with a ten-grain solution of silver ammonia nitrate and dried; then the mold is laid over a solution of phosphorus in bisulphid of carbon which has been poured over a tile and evaporated, and while a little damp steam is allowed, the phosphorus reduces the silver, which is afterward bathed with weak chlorid of gold. It is then safe for conduction, but like all gelatin molds it must be put in a perfectly neutral copper bath, neither acid nor alkaline. The finishing and proving are of course routine work. These plates give a wide range of tint—indeed, with good management, they may be gotten without any touching whatever, and they never need more than a little.

The reader will ask, why, then, discontinue so good a process? The reason is that, although the Pretsch method is very good for landscape, where texture is of advantage on the whole, yet it is very bad for portraiture, and since a large proportion of the copperplate work in books is portraiture, a better-adapted method is necessary. About 1880

all other processes were superseded by the improvement on Fox Talbot's intaglio method, known, after the inventor, as the "Klick" or "Kliché" process, and is now practically universal.

SOME NEWSPAPER DON'TS.

The newspaper should not only not transcend the bounds of its legal liability, but the obligation to keep within the lines of its moral responsibility rests as heavily upon it as does the ministerial robe upon the shoulders of its wearer or the oath of the lawyer upon his conscience. Being such a factor in the education of the people, in the preparation of its news columns, it should be as intellectually honest as a lawyer should be in the interpretation of the law, as skilful and honest as the physician should be in the treatment of his patient.

A newspaper should not violate the law any more than other persons, and yet it is constantly receiving and printing advertisements which are contrary to law. It is not necessary to go into particulars. If an individual makes a statement of fact or facts which he does not know to be true and another relies upon the same to his disadvantage, there is a legal liability. If a newspaper writes and prints a story concerning another which it does not know to be true, or if it colors or exaggerates it for the purpose of making it more readable, it commits a moral wrong and more than likely does an injury to some one as well as deceives its readers. In the report of important news it should be accurate and correct. If the writer is careless and incorrectly reports facts, statements or circumstances, there is more negligence which more than likely causes embarrassment to some citizen. The headliner who sometimes frames glaring and sensational headlines which are not a true index to the article should reform.—*Edgar B. Kinkead, in an address delivered before the Associated Ohio Dailies.*

WELDING COPPER.

The Brass World says, relative to the discovery of a method of welding copper, that it may be of interest to know that copper may be successfully welded by the use of microcosmic salt as a flux. This method is not new, but it is not generally known.

Copper oxidizes when heated and the oxid which is formed prevents the union of the two pieces which are to be welded. The same obstacle is encountered in welding iron, but borax is used to dissolve the oxid, and produce a clean surface so that the two metallic surfaces may unite. Borax, however, although particularly suited for welding iron and steel, melts at such a high temperature that, at the temperature of melted copper, it does not fuse. Some flux is needed, therefore, which melts at the welding temperature of copper, and this flux is found in microcosmic salt. This is a phosphate of soda and ammonia, and contains a large percentage of water. In this condition it is unsuited for welding and the water must be driven out of it. For use the salt is heated until the water has been driven off, and the whole melts to a clear liquid. Pour it out on a flat surface and break it up when it is cool.

This flux should be pulverized and sprinkled upon the surface of copper to be welded in the same manner as borax is used on iron. A coal or coke fire must not be used for heating the copper, as the carbon of the coal reduces the phosphorus in the microcosmic salt, which combines with the copper to make it brittle.

The copper to be welded is treated at the joint in the same manner as iron or steel is treated for welding. The scarfed joint is the best and the surface must be clean.

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



HAVING the comfortable understanding that these papers are not expected to constitute a regular treatise, of course we are free to consider our subject in more or less independent parts or aspects as they seem fitted to present or impress a helpful idea. Such an idea may even better serve our purpose when separated from the formal consecutiveness of a treatise, since the purpose is merely to arouse a lively interest in the subject. What that interest should involve has already been told, but it will bear repeating. Proofreaders can never know too much about words and their ways, and it is hoped that these papers may induce some of them to study words systematically with the aid of certain books, of which a few good ones have been named. It has been thought necessary to warn our readers against accepting statements blindly simply because any certain person has made them. What is to be said here will partly show why that warning was uttered.

Evolution in general is a tremendous affair — almost as vast in language as in biology. Many analogies might be exhibited between these two kinds of evolution, and perhaps very profitably. But it would take another Darwin another lifetime to make the necessary comparisons and formulate the results. One very broad analogy, however, is manifest without elaborate comparison, and it consists in the existence of a fact that has not been noted in the books, so far, at least, as language is concerned. This fact is that the history of language is incomplete, both with respect to form, sense, and construction, without including some note of the currency at various times of actually erroneous usages; for certain forms and collocations that have been practically universal can be accounted for as absolutely nothing more than errors, if tested by the fixed rules of grammar. That last sentence contains one locution to which precisians of the present time might emphatically object, the word both being applied to three things, not to two, as is its common habit to-day, and the use here made being somewhat archaic. The position of the word in our sentence is also uncommon now, but correct. Both of these slightly quaint phases of construction are entirely within the legitimate choice of a writer, and no proofreader should venture to alter them.

Many critics, and even historians, have this lesson in history still to learn, and when they have learned it they will not so readily assert lack of historical knowledge on the part of others who

have not really shown such lack. Many books have been written about errors in the use of words, and they have often been subjected to such criticism as this, uttered in writing of one of the best of them, "The Verbalist," by Alfred Ayres:

"Use breeds a habit in a man, and to works like 'The Verbalist' we have attained to the habit of patient resignation. The gross blunders they make, the absurd opinions they advance, have long ceased to irritate; they even fail to amuse. They are all alike; at least, the main difference is in the degree of their worthlessness. None of them has the conception that correct usage is a fact to be ascertained. . . . None of them seem to be aware that it is the business of the grammarian merely to search out and record what is good usage. . . . Where everybody is poor, however, there is a certain distinction in being the poorest. To this it is perhaps fair to say that Mr. Ayres has attained. He parades, in his preface, a number of authorities; but he has not mastered his subject sufficiently to know which of them are worth anything and which are not. He has all the impartiality of ignorance, and to him one man is as good as another. . . . No discussion of usage or grammar is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers, as exhibited in their practice."

This is from an article in the *Century Magazine* of July, 1882, which contains much more that might well be quoted did space permit, for nearly every sentence in it would serve to strengthen the impressiveness of what is meant by our use of part of it. Its writer evidently did not realize that he was throwing stones from a glass house, but that is just what he was doing. He scored the other man's work as utterly reprehensible, and did something much more reprehensible himself. He assumes that the other man knew nothing of the history of language, with the implication, of course, that the critic did know the history. The case chosen is remote enough to be so impersonal that a close and frank analyzation of the circumstances is justifiable.

The first sentences of the quotation, intended to assert something that unfortunately is only too true, are made to apply unreservedly to all the work reviewed instead of some portions only, which must be more than any sane reviewer could mean. Every book of the class under censure in those sentences contains some assertions that are nearly as absurd as they possibly could be, and yet no one of them is properly liable to such wholesale condemnation. The reviewer shows plainly that he is not such a man as the one of whom Dryden wrote (as we are told in a dictionary quotation), "He knew what to say; he knew also

when to leave off—a continence which is practiced by few writers." As to the other assertions following, it may be best merely to say here that they are not to be accepted without due consideration of the fact just noted, and to add that the book criticised shows no evidence that its author did not know history as well as the critic did.

What we want to reach is indicated in the last sentence quoted, "No discussion of usage or grammar is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers." This led the reviewer to a historical test of some things said in the book, and this historical test reveals an utter failure to realize that history includes error; that is, that many things are historical without being thereby justifiable. The writers of such books as "The Verbalist" professedly aim to show the best present usage, and that often conflicts with what has been considered proper, or even best, in some preceding time.

Thus Mr. Ayres, in discussing cases, said that, according to the usage of to-day, "It is I" is correct, and "It is me" is incorrect. The reviewer selected this as evidence that Mr. Ayres knew nothing historically, because he failed to state that there was a time when everybody used the form he called incorrect. As a matter of fact, what Mr. Ayres said is true, notwithstanding the differing usage of a former day, which former usage misled his critic into saying that "It is me" is as correct philologically as "It is I." Philologists and historians practically support this assertion, if, indeed, it is not simply copied from their writings, which, in their absorption in the mere history, fail to note that the usage whose former existence they truly asserted was, even in the time of that existence, ungrammatical. The true history of this case is that there was a time when the people did not care whether they spoke grammatically or not, and when they all did use the ungrammatical form. Consequently, that form was then, on the basis of mere usage, as good as the other; but that it is not so now hardly needs assertion. Failure to tell that our forefathers were content to be ungrammatical does not prove that a writer was unaware of that fact. Nothing in Mr. Ayres's book evinces the asserted ignorance, any more than the assertion proves any more knowledge on the part of the reviewer.

We have here tried to embody some reasoning that may induce readers to think for themselves. All men are liable to overstatement, peculiarly in matters of detail in language, and one who wishes to understand such matters clearly must use his own judgment. A personal experience of the writer's may indicate some of the difficulty that is sure to be met with. An editor under whom he

was working doubted the accuracy of one of his statements, which the writer said he knew to be true, and the writer was told he should not be so sure that he knew. Soon thereafter another matter was questioned, and the writer said he thought it was right, and was told that he should know, not think. But there are occasions when one should know, and be sure that he knows, and others when he simply can not assert positive knowledge, mainly because the sources of knowledge—the authorities—disagree.

HOW LONDON TIMES IS MANAGED.

The reorganization of the *Times* under the new proprietary law has begun. It is no secret now that while the new proprietors include Lord Rothschild and Lord Cromer, the controlling interest, as was stated some months back in the *Printers' Register*, is in the hands of Lord Northcliffe, the chief proprietor of the *Daily Mail* and its allied publications. The new proprietors have removed the anomaly of having the paper printed in an office and with machinery which did not belong to them by buying out the interest of Messrs. Walter. New additional rotary machines are on order. Every one employed in connection with the mechanical department of the paper received a printed intimation signed by Mr. G. E. Wright, "printer" of the *Times*, giving them a fortnight's notice as employees of Messrs. Walter, and saying that they might be reengaged by Mr. Moberly Bell on behalf of the new owners. About thirty of the older employees, including the head of the advertisement printers, the chief reader, and Mr. Wright, whose name has so long appeared on the imprint of the *Times* as the printer, have, the *Daily Chronicle* states, not been reengaged. Mr. Godfrey Walter, the former manager, is also leaving. A new manager, Mr. Kitchin, has been engaged; while Mr. Bland, formerly connected with the *Daily Mail* and *Daily Mirror*, has been acting as walking manager and recommending changes. With the exception of Mr. Walter and Mr. Moberly Bell, managing director, the board of the *Times* consists of employees of the company; and while it is true that the paper is under the control of this board, the board is, of course, under the control of the dominating shareholders. The management, it is stated, is to be approached with a view to having the composing department conducted under L. S. C. conditions. In the past the men have been prevented from becoming members of the society; But Lord Northcliffe, it is thought, is not likely to allow obstacles to be placed in the way.—*Printers' Register*.

"PUT YOUR EGGS IN ONE BASKET—AND WATCH THE BASKET."

Did you ever see the tent gang at a circus driving the pickets to hold the guy-ropes of the big tent? Four or five men armed with big mauls surround the picket, and each one hits it alternate blows as often and as hard as he can. One man and one maul could drive it down, but it would be a longer job. The bigger and heavier the hammer the quicker and easier will the work be done. Two men, or twenty, with tack hammers wouldn't get the picket driven in five years.

Here is a parallel in advertising. If you're anxious to drive your business, use two or three papers, and make the advertising hammer—the space—as big as possible. If you can't afford two big mauls, then buy only one; use only one paper—the best one—and make the space big enough to be felt. You will accomplish more with one good big hammer than with half a dozen tack-hammers.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. XII.—BY FRED W. GAGE.

REGISTER AND COLOR WORK.

WITH the increasing use of colors in decorative printing, as well as in regular two, three and four color half-tone work, the pressman finds that the demand on his skill is correspondingly greater. Where formerly the introduction of a few lines or border in color or tint was a sufficient cause for increased care and anxiety, there now comes the most skilful blending of colors, which require not only perfect register but a high degree of artistic color-sense. The pressman who would keep pace with the times must study these newer problems as they are presented, and thus be prepared to acquit himself with credit.

CLOSE REGISTER.

In preceding articles of this series explicit directions may be found for making and testing the adjustments of the press so that its register may be depended on. But the pressman will find that, even with his press registering perfectly, many other factors must be taken into consideration when striving for perfect register. It is a relatively easy matter to so adjust the press that successive impressions on the cylinder will show no variation whatever, but to turn out thousand after thousand of sheets showing two to five printings all in perfect register, is quite another thing.

In the first place, the form for close register work should be prepared with more than usual care, having in mind that all wood will be more or less affected by the changing conditions of the air, and so using furniture and bases of metal as far as practicable. The stoneman of experience can do a great deal in making the work of the pressman easier by choosing such furniture for the form as will facilitate putting it into register on the press. When a particularly fine adjustment of blocked plates may be necessary, the introduction of a few leads and strips of thin bristol board on all sides of each page or section is often a great aid in shifting to secure register on the press.

Of course the all-metal base with its screw-adjusting clamps is for the most classes of register work the nearest to perfection of anything yet devised, but the plates furnished the printer are not always susceptible of handling by this plan, and type or slugs must often be included in the form.

In any event, let the chase fit the form as closely as possible, and see that it is locked on the bed firmly and without "spring," the lock-up of the form being fairly but not excessively tight.

The preliminary operations and make-ready are substantially the same as for regular work, but there should be little work done on the make-ready until the register of the sheet is known to be correct, so that further unlocking of the form may be dispensed with. If the form in hand be the first or "key" impression, with others to follow, it becomes all the more important that nothing in the form may shift its position during the run, even very slightly, and the pressman will be all the more particular in setting guides, sheet-bands, etc., to insure the uniformly correct handling of the sheet. And as has been suggested, it is of prime importance that these conditions be tested every little while during the run by putting additional impressions on sheets which are known to be in register. In this way it is relatively easy, and far less expensive, to detect anything that may be going wrong, without waiting for the completion of the run.

STOCK FOR REGISTER WORK.

Probably few printers appreciate the fact that much of the paper received in their stockrooms is in no condition for close register work. Because of this, some of the more successful producers of three-color work in the country have regular seasoning rooms where stock may be kept for a time before printing, but unless such stock storage affords an opportunity for thoroughly drying out the paper, trouble is pretty sure to result. Our trade cousins, the lithographers, pay especial attention to this feature, having usually an elaborate system of racks for the purpose. In any event it will be readily seen that if the sheet contracts or expands (and it will sometimes do both in very changeable weather) after the first impression is put on it, nothing but trouble will ensue. Hence, it will at all times be wise to select for close register work stock that is not fresh from the mill, but which has had a good degree of seasoning in the warehouse or stockroom. And it goes without saying that the stock should lie flat on the feed-board of the press without wavy edges. Further, the pressman will do well to keep it from the air as much as possible during the run, covering the piles with heavy wrappers, and even wrapping the sides of the piles in very damp weather, to prevent the access of the air.

FEEDING TO REGISTER.

Next to the proper adjustment of the press itself, good register is dependent on careful feeding. It is claimed for the automatic feeders on the market that they will feed to a more uniformly perfect register than can possibly be attained by hand-feeding. Considering the fact that the average pressfeeder is disinclined to exercise the extra care which close register work involves, the claims made for the machine feeders are well founded. Yet it is possible for hand-fed work to be prac-

tically perfect and the degree of skill thereby evidenced is often surprising.

In the first place, the feeder must remember that it is essential that each sheet be placed to the three guides gently, for it is possible, particularly with a light-weight sheet, to crowd it against the guides and, by bending its edges, slightly vary the position.

An ideal procedure in feeding on close register work is to bring the sheet down to the side guides, and then move it gently along until it meets the end guide, taking especial care not to move the sheet farther in any way when disengaging the hand. The feeder must be particularly careful not to disturb the sheet after it is so placed until the grippers have taken it firmly and started toward the impression line. The utmost care in setting the guides, grippers, drop-fingers, sheet-bands and front brush, as outlined in a preceding chapter, will also be found essential to good register. A steady, even speed for the press, well within its capacity, as well as that of the feeder, is an absolute necessity.

COLORWORK.

So extensive are the demands on the color pressman, that a fair-sized volume might well be devoted to this one branch of the art, hence only the more general instructions and suggestions may here be offered.

Fortunately the inkmaker has done his part well, so that there is a great array of fine colored inks to choose from, and the pressman has to but make intelligent selection, according to the work in hand.

Of course, poster-printing and the like require more of quantity in the inks used than of quality, but the finer grades of color-printing demand inks that shall work well and in many instances take additional printings over the first one without spreading or glossing. Trichromatic half-tone printing requires inks which shall in practice yield the three primary colors, or as near them as practical results shall dictate.

Tint inks may be bought all ready for use from the inkmaker in all the standard gradations of color, or may be mixed by the pressman as wanted. Several mediums for carrying the color are available, the ones most commonly used being regular white ink and magnesia, the latter, of course, ground in a suitable varnish. Various tint bases may also be had of the inkmaker, and in their use the shade and depth of color is controlled altogether by the addition of the coloring matter. Tint ink made by slightly coloring white ink is quite opaque, and should never be used when printing a tint over black or another color. It is, however, useful when putting a tint on strongly colored stock.

TRANSPARENT TINTS.

In printing a tint over black, as for instance in coloring the various sections of a map, magnesia or some similar transparent base should be used, so that the black will not be deadened, and in the choice of coloring matter for mixing such tints avoid as far as possible inks with a heavy mineral base. For instance, in mixing a pink tint use a lake red instead of a vermilion, a blue lake rather than ultramarine for a light blue, etc. In this way tints may be laid on in two impressions over black, as for instance a blue and yellow overlapping to make green, without perceptibly dimming the black. It will be noticed, however, that when a glossy effect is desired, the tint should be a heavy base, laid on strongly, and the other color or colors printed on top of it.

GLOSS TINTS.

Quite a striking effect in half-tone printing can be produced by using a tinted gloss varnish as a second impression from the same block over a regular black impression. This has been variously styled "luxitint," "luxotype," etc., and for certain kinds of work and in connection with text printed in plain black it is quite effective. The gloss varnish used must be of fairly heavy body, the color thoroughly incorporated, and just the right quantity applied. Perfect register is absolutely essential, and the greatest care is necessary to prevent offset and sheets sticking together, this last being particularly troublesome during very hot weather.

TRICHROMATIC WORK.

Now that the process engravers have perfected their methods in making half-tones for printing in three or four colors, there is no longer the mystery attendant on this sort of colorwork that at first was a conspicuous asset of the earlier producers of trichromatic printing. Nevertheless it still remains about the most difficult work produced in any pressroom, and hence not to be undertaken lightly. In the first place the choice of stock should be wisely made, for a great deal depends on having a coated paper with a perfectly white and smoothly finished surface. Some papers also seem to possess a chemical affinity for ink that is markedly absent in other sheets, hence careful experimenting and testing should precede the final choice of both paper and inks. These latter may be secured of several well-known inkmakers, much attention to their production along scientifically correct lines having been given in recent years.

All process engravers now furnish progressive proofs with their three-color blocks, so the pressman has very definite results to work for. The yellow impression is of course the first one, and where the red and blue may be run on additional presses

a more perfect blending of the colors may be secured without the annoyance of "glossing" by adding the second and third printings within an hour or two after the yellow has been put on. Often, however, this is not practicable, only one machine being available for the colors progressively. In handling three-color work, the pressman will find that the overlay plays a very important part in the general result. It will often be noticed in examining the engraver's proofs that certain features or details would look better if subdued a little in one color and strengthened in another, and it is well within the province of the pressman to do this.

It may readily be seen, however, that unwise "tinkering" could easily ruin the effect, and unless such varying of color-effect be done understandingly and with a proper appreciation of the spirit of the artist and engraver, a plain "flat" make-ready would be far preferable.

DUOGRAPH PRINTING.

A particularly effective result in two-color half-tone printing has more recently been employed, the two plates being produced by a differing "pitch" in the half-tone screen, and etched for the desired effect. Usually an under color of red, orange or varying shades of light brown, buff, etc., with final printing of black, gives the desired results, but wide variations are possible. It will be found best to do the second printing very soon after the first, thus avoiding any tendency toward glossing the colors, and securing a softer and more pleasing blend.

In general let the pressman remember that to secure satisfactory results in color-printing he must know definitely what results he is striving for, and then work steadily and faithfully to that end. The absolute necessity for care and thoughtfulness is here most apparent, and only the workman who is willing to give the subject his best thought and attention will achieve even a fair measure of success.

AMERICAN LABOR PRESS.

It is said that one hundred and eighty-five monthly and one hundred and seventy-nine weekly journals in the United States and Canada are devoted exclusively to the advocacy of trade-unionism. These three hundred and sixty-four publications do not include socialist periodicals. It is estimated that there are approximately two million five hundred thousand working people organized into trade unions—about eight per cent of the industrial population—and each union has its official organ, a copy of which is sent to each member. The influence of these journals probably extends beyond the enrolled membership of established organizations, as among their subscribers are many sympathizers and nonunion workmen; they are to be found in reading-rooms all over the country, and for every subscriber there are probably two or more readers. Perhaps there are five million readers of this class of literature.—*U. T. A. Bulletin.*

3-4

Written for THE INLAND PRINTER.

THE OXFORD UNIVERSITY PRESS.

NO. II.—BY CHARLES WELSH.



ONE of the great names in the annals of the Oxford University Press is that of Dr. John Fell, canon and dean of Christ Church and Bishop of Oxford, who flourished 1625-1686. When he was dean he set a student as a punishment to translate an epigram of Martial:

*"Non amo te, Zabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te."*

This he rendered:

I do not like thee, Dr. Fell,
The reason why I can not tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.

and these lines are perhaps better known to the majority of the people than are his services to the cause of learning and of the learned Press of Oxford. He enriched the university in 1667 with a complete typefoundry, punches, matrices,



FIRST PIECE ISSUED FROM JOSEPH BARNES' PRESS.
(January 11, 1585.)

fonts of roman, italic, oriental and black letter types and molds and other appliances for type-making. He also introduced a skilled letter-founder from Holland. For two years he carried on the work of typefounding and printing on private premises. - On the completion of the Sheldo-

several collections of matrices and types — Runic, Gothic, Saxon, Icelandic, Danish, Swedish, roman, italic and other sorts, procuring them from Holland and elsewhere. Very little use, however, was made of them before the beginning of the next century.

By the gifts of Fell and Junius the University of Oxford was now in a position to do more varied and better work than any other printing house in England. In 1693 the first of the Specimens of types was issued from the University Printing House and displayed a richer variety of languages and types than any other press in England could show. When an edition of the Lord's Prayer in one hundred languages was published in London in 1700, two of the sheets, containing Hebrew, Samaritan, Syriac, Coptic, Ethiopic, Arabic, Persian, Turkish, Gothic, Runic, Icelandic and Slavonic type had to be printed at the Oxford University Press, for it could be done nowhere else.

Edward Hyde, Earl of Clarendon, author of "The History of the Rebellion," was another famous benefactor of the Oxford University Press; he presented the copyright of that work to



ARCHBISHOP LAUD.
(Chancellor of the University, 1630-41; died 1645.)

nian Theater, the original idea of which is said to have been his, and with the charge of the building of which he was entrusted, the foundry, etc., was removed to its basement. The first piece of printing work done there was "An Ode in Praise of the Theatre and Its Founder," in 1669. Doctor Fell also gave to the university the first Armenian type used in England, and in 1716 Doctor Wilkins edited a new Testament printed in Coptic type, of which the matrices were presented by Doctor Fell in 1667. He also gave a font of Slavonic and other foreign types. He encouraged the fitting up of the paper mill at Wolvercote, which is to-day in operation. He bore the brunt of the long struggle with the king's printers and the London stationers about the privilege of printing Bibles, prayer books and almanacs, which lasted over a quarter of a century. He was the chief of a syndicate of four who took over the management of the press, paying the university £200 (\$1,000) a year and expending about £4,000 (\$20,000) from their own resources.

Another benefactor of the University Press was Francis Junius, who presented to it in 1667



DOCTOR JOHN FELL.
(Dean of Christ Church, Bishop of Oxford; died 1686.)

the university and from the profits of its sale "that stately fabric situate on the eastern side of the Sheldon Theatre," as a contemporary calls the new Clarendon building, was chiefly built. This was in 1713, but the imprint of the Sheldonian Press was not infrequently used down to 1783. It is interesting to note that owing to the peculiar

connection with Clarendon's great work the university is allowed to hold perpetual copyright in it.

The Oxford University Press was the first to recognize the ability of the great English typefounder, John Thomas Baskerville, and in 1758 gave him an order to cut a font of Greek type for £200 (\$1,000). But his Greek type was a failure. Some of the punches are still preserved by the Press, and are said to be the only specimens of his foundry extant. Though the eighteenth century was one of comparative inactivity so far as the

were directed not to his own advantage, but to the welfare of the public. His versatility is indicated by the fact that he wrote treatises on music, and on steamboats; he invented a calculating machine, and an instrument for performing logical operations. The national finances and the British mercantile marine were the subjects of his attention also, but what is more to the present purpose "he invented," as the present Lord Stanhope writes, "or improved, or encouraged the art of inventing or improving numerous appliances for printing, and placed them at the services of all who practiced the art, especially of the Universities of Oxford and Cambridge, without asking for himself any fee or reward."

His benefactions to the universities began in 1805, when he offered to the delegates of the Oxford University the secret process of stereotyping, for which they paid to Andrew Wilson, Lord Stanhope's foreman and factotum, £4,000 (\$20,000). This was the gypsum, or plaster of paris, process, which has now practically fallen into disuse. Of course many others had been working toward this, but it was Lord Stanhope's perseverance, time and money which brought it into practical use, and made stereotyping a part of the general business of the Oxford University Press. In the first book stereotyped by the new process he printed the following rules: "1. Nothing is to be printed against religion. 2. Everything is to be avoided on the subject of politics which is offensive to any party. 3. The characters of individuals are not to be attacked. 4. Every work which is stereotyped at this office is to be composed with beautiful types. 5. All plates to be made after Earl Stanhope's process. 6. School-books and all works for the instruction of youth will be stereotyped at a lower price than any other."

The next invention of Lord Stanhope was the iron printing-press to supersede the old wooden ones; this was rather an improvement than an original invention, but it was he who made it practical, just as Fulton was not the first to make a steamboat but he was the first to make a steamboat go. His improvements were the use of the compound lever and the introduction of a larger platen to print the form at one impression. This, like his stereotyping process, has been altogether superseded, and the hand-press printer has been almost improved off the face of the earth by the power of steam and electricity and the cylinder printing-press.

He also invented an inking roller, apparently made of leather, and his recipes for making printing-ink are still extant; the woodcuts in the specimens printed with both, which survive, are as clear, as black, and as even in color, as if printed yesterday.



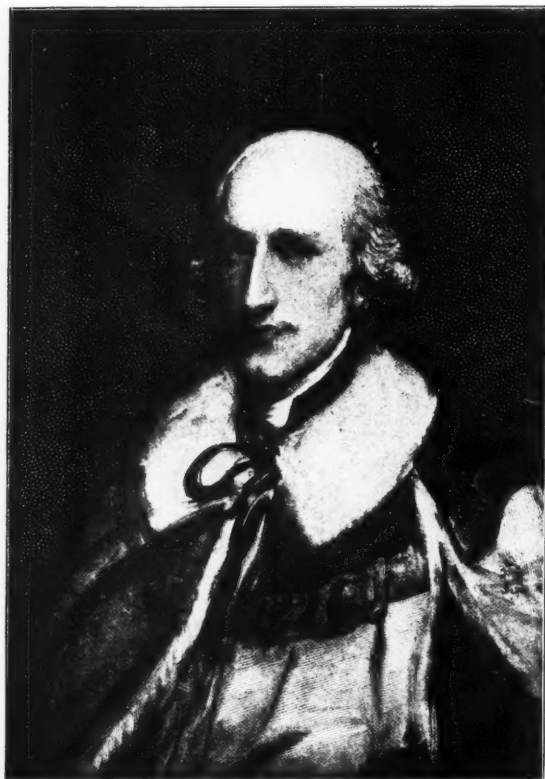
EDWARD HYDE, FIRST EARL OF CLARENDON.

(Died 1674; from him the Clarendon Press derives its name.)

number of works put forth by the University Press is concerned, many important books were published with its imprint during this period, and the quality of its work still kept it in the front rank. It was said by Sir William Blackstone, himself a delegate of the press, to be "languishing in a lazy obscurity, barely reminding us of its existence by now and then bringing forth a programme, a sermon printed by request, or at best, a Bodleian catalogue," but what books it did produce were in every way worthy of its high reputation, some of them being among the finest examples of English printing of the period.

No account of the Oxford University Press should be written without some reference to the life and labors of Charles Earl Stanhope (1796-1825). He was a man of untiring industry, of wide sympathies, of unstinted generosity, and in many ways far ahead of his time. His efforts

He then turned his attention to logotypes, and devised an entirely new system, but the type-cases only survive; the types themselves have long since been consigned to the melting-pot. The reader may perhaps recall in this connection the fact that the *Times* newspaper of London owes its origin to the logotypes made by the first John Walker, who founded that journal, among other reasons, in order to prove that newspapers, as well as books,



CHARLES, THIRD EARL STANHOPE.

could be printed far better and more cheaply than by the system then in common use. What would Earl Stanhope and John Walker say if they could see the work of our modern typesetting machinery! He also contemplated a "pantatype" process which was a sort of forerunner of what we now call "process-work," but he never lived to perfect it. The actual work done by Lord Stanhope, however, by his money, his brains, his influence, his power and his position was of solid benefit to the art of printing when it was sorely in need of it, and his association with the Oxford University Press was of considerable value to it for many years, especially in connection with stereotyping, for the papier-mâché process was not introduced until 1860. Looking back through the work of the centuries of the Oxford University Press one can not fail to be struck with the fact that its directors and controllers have ever preached by

deed, if not by word, the glorious gospel of plain print. They have maintained the standard forms of roman type and the simple but severe methods of printing which have been approved and improved for nearly four hundred years. There are no traces in their work of the "sans-culotte period of typography," as Mr. Theodore L. De Vinne calls it; "that slouchy typesetting done by unlicensed and incompetent printers of the seventeenth century, men who worked secretly, hastily and carelessly in garrets and cellars, with the fear of the pillory or imprisonment forever haunting them, which has been set up recently as models of striking individuality if not of great merit or of good form." The aim of the Oxford University printers has always been high, and the high standard they set for themselves has always been maintained, and in justification of this statement we are led to a brief consideration of some of the types which the Oxford University Press made and employed in their work. The earliest printers in England obtained their first type from abroad, and Caxton printed at Westminster for some time before he began to cast type. The first Oxford types came from Cologne, and not until between 1658 and 1637 did the trade of letter-founder become a distinct one. But the honor of establishing the first high-class typefoundry in England, properly equipped, belongs



SPECIMENS OF OXFORD TYPE IN 1629.
(A very early example.)

to the University Press at Oxford, owing to the splendid gifts of matrices, etc., by Dr. John Fell, which were procured by him in Holland, France and Germany, supplemented by those of Francis Junius, to which reference has already been made. The first typefounders at Oxford were Dutchmen — Peter Walpergen and his son, and Sylvester Andrews. The burgomaster of Amsterdam gave to the university its font of Coptic type. Musical printing was early introduced at Oxford:

engraved music is found as early as 1609. William Hall printed from musical types in 1660, and the music type of Walpergen, part of the gift of Dr. John Fell, shows a marked improvement on all that had gone before.

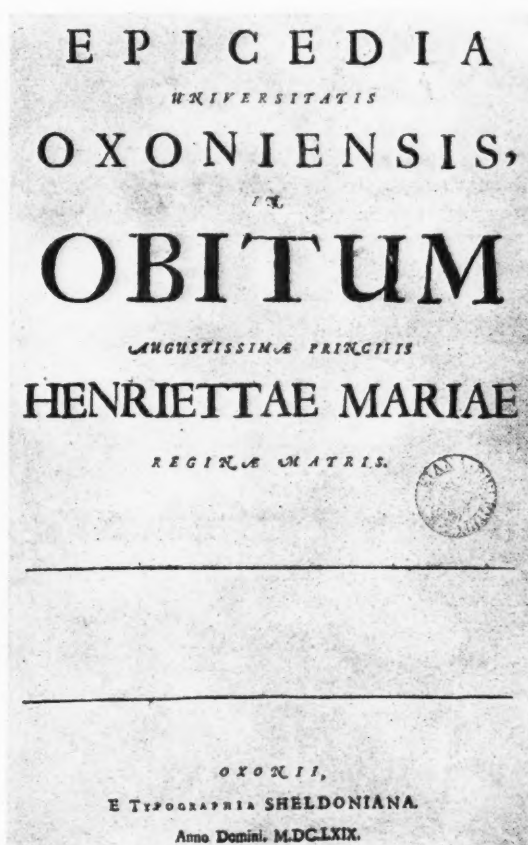
Type specimens would hardly be expected in a treatise on the art of oratory, but in Charles Butler's "*Oratoriae Libri duo*" (1629), he employs them to illustrate his theme. He divides speech into words and sentences. Difference in the characteristics of a sentence is indicated by their kind or their shape distinguished by their body, which is either "Premier (long primer) Pique (small pica) English, Great Premier, Double Pique, Double English, or Canon—the largest. The lesser types are Brevier and Nonpareil. Our illustration will suffice for further explanation.

As indicating the position occupied by Oxford as a source of type supply we may recall that in 1632 the University of Cambridge applied to that of Oxford for the loan of a Greek font with which to print a Greek Testament. The Oxford Augustin Greek font comprised 354 matrices. The Great Primer 456, and one font of Greek showed 776 different "sorts."

As we have already seen, the first printed specimen book or pamphlet of types was issued by the Oxford University Press in 1693, and none was issued after 1794. During this period of one hundred years we have examples of eight other issues. Printing houses then, as now, issued type specimens, from which authors and booksellers could choose the characters for printing their books, and typefounders issued impressions from their types to show what characters they had to sell. The Oxford University Press from very early times filled both rôles of typefounder and printer. Mr. Horace Hart, M.A., the genial and worthy successor to the long line of printers to the university, and controllers of the University Press, in his "*Notes on a Century of Typography at the University Press, Oxford, 1693-1794*," a monumental and painstaking piece of work—to which we are indebted for much of the material in this paper—tells us that "typefounding was not authorized in England before 1637," and, as we have seen, the gifts of Fell and Junius laid the foundation of the university foundry as it now exists. In Holland these benefactors purchased both types, matrices and punches. "The acquisition of the punches," says Mr. Hart, "reveals to the practical typefounder, apart from documentary evidence, that those who had charge of the negotiations lacked technical knowledge, for once in possession of matrices punches were unnecessary."

The sources of these types remained unknown or ignored until Mr. Horace Hart became controller of the press, and the existence of the old types, matrices and punches still remaining in Oxford

to this day attracted no attention until his interest was aroused. By ransacking letters and other documents in the Bodleian Library collections he was able to trace them to their places of origin, and when he became aware of the existence of the collection represented in the volume quoted, he set to work to save these ancient printing materials from a state of rust and confusion, to put them in order, to classify and arrange them, and to preserve the records of all that was known about them, with the result that the punches and matrices remaining in the Oxford typefoundry are

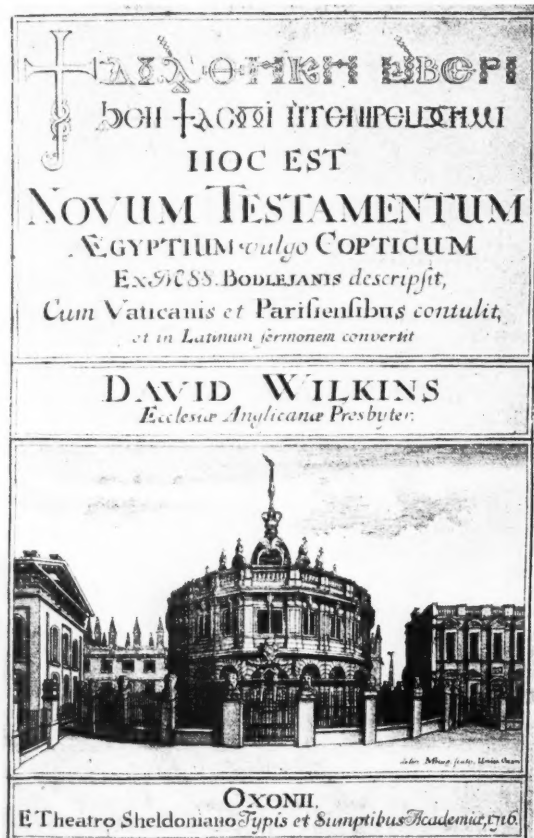


THE FIRST PAGE PRINTED AT THE SHELTONIAN THEATRE (1699).

now kept as far as possible in the original boxes of oak. In addition to tracing, classifying and arranging alphabetically the 7,632 matrices and 2,906 punches which he found (a lengthy and tedious task, indeed) all the punches corresponding to matrices still in existence were identified by him by fitting them into the matrices. When it is considered that the whole of the punches were found mixed and tied in confused bundles and covered with rust and that they have been carefully sorted, cleansed, coated with black enamel and the faces dipped in white beeswax to preserve them from damage through damp, or what not, one has a further idea of the magnitude of the

task to which Mr. Hart addressed himself and which he has so successfully accomplished. He also rescued from oblivion and decay many ancient and beautiful copperplates belonging to the university, some of which appear in the magnificent quarto volume of "Notes" already referred to.

Before leaving the subject of the typography of the Oxford University Press, about which a volume could be written, instructive and valuable to every one interested in the art of bookmaking, we must note a modern rarity from this establishment. In 1881 Major-General Gibbes Rigaud, desiring to benefit a lady with failing sight, experimented with various colors and types in order to ascertain what combination could be read the most easily and with least strain to the eyes. He found that the glint of the "Franklin" type printed in dull gold letters on a dark olive-green background best fulfilled the conditions—and he arranged with the press to have one so printed. Three impressions only were made. The one for the lady herself is lost, one copy was reserved by the Press itself, and the other, by one of the partners. This is a representative of the most restricted issue, and is actually the rarest book produced at Oxford since the fifteenth century.



WILKINS' COPTIC NEW TESTAMENT.

(View of the Sheldonian, with the old Ashmolean Museum on right.)



AN OXFORD TITLE-PAGE OF 1640.

Before proceeding to the last stage in this eventful history it may be well to chronicle some of the doings of the Oxford University Press in connection with the Bible (and prayer-book) side of its printing work. It will be remembered that it bartered away its right to the Stationers' Company in 1637. Its agreement with them was renewed from time to time until 1672 and in 1765 it issued a quarto English Bible and a quarto psalter. In 1681 it issued an Oxford folio prayer-book in which the list of prohibited degrees in marriage was first introduced. Again the Stationers' Company acquired the lease for Bible printing for twenty-one years, but it was carried on under the ægis of the University. During the whole of the eighteenth century the Bible Press flourished, while, as we have seen, the learned side was lean and impoverished in its output.

Many notable, curious and interesting Bibles and prayer-books appeared during the eighteenth and early nineteenth centuries. D. J. Mills' Greek New Testament (1707) was the first to provide an *apparatus criticus*. The Vinegar Bible (1717) in

which the word "Vineyard" St. Luke xx, is printed vinegar in the running headline; the first Oxford Hebrew Bible (1750); the folio Bible, edited by Dr. J. Blayney (1769) for many years the standard test until it was superseded by the small pica octavo Reference Bible of 1824; "The Murderers Bible" of 1801 ("murderers" for

*randomis assignet Si inquam hec secundū
tradicionis supra expositę regulam con
sequantur aduertimus deprecemur ut
nobis et omnibus qui hoc audiunt conce
dat dominus fide quam suscepimus custo
dia eiusfū consummato expectare iusticie
repositam coronam : et inmemis inter eos
qui resurgunt in vitam eternam-literas
vero a confusione et obprobrio eterno
per castum dominum nostrum per quem
ē deo patri omnipotēti cū spiritu sancto
gloria et imperium in secula seculorum
amen .*

*Explicit expositio sancti Jeronimi in
simbolo apostolorum ad papam laure
cium Impressa Oxonie Et finita An
no domini . M . cccc . lxxvii . xvij . die
decembris .*

LAST PAGE OF THE OXFORD JEROME.
(Bearing the disputed date 1468.)

"murmurs" in Jude 15); the "Ears to ear" Bible of 1807 (Matt. xiii. 43); the "Wife Hater" Bible of 1810 (wife for life in Luke xiv. 26); the Diamond 24mo Bible of 1842, the first book printed on India paper, of which only twenty-four copies were made; the polyglot Bible by Forshall & Madden; the Caxton Memorial Bible of 1877, which was actually printed and bound in twelve hours, a feat which Mr. Gladstone described as "the consummation and climax of printing"; and the revised version of 1881 of which a million Oxford copies were sold on the first day.

"Early statistics of the Bible Press," says Mr. Falconer Madan, "are not easy to obtain, and all records of the number of editions are peculiarly deceptive, since of some a vast number were printed and of others only a few hundreds. Of Bibles, common prayer-books and metrical versions of the psalms about four editions a year were printed from 1675 to 1700; from 1701 to 1750 less than three; from 1750 to 1800 about two. In 1815 it was ascertained that the number of Bibles printed since 1807 was 460,500; New Testaments, 386,000; common prayer-books, 400,-

000; psalters, etc., 200,000. The total value being £213,000 (\$1,065,000), while the output of the classical side for the same period was worth only £24,000 (\$120,000). In 1826 there were nineteen editions of the Bible on sale at prices from 8 pence (16c.) to £50 10s (\$252.50). In 1870 there were twenty-six editions; in 1895 seventy-eight editions, and in 1905 there were ninety-eight editions of the Bible and one hundred and one of the prayer-book. The sale of prayer-books fluctuates more than that of the Bible. In recent years, says Mr. Madan, the Oxford output varies from 750,000 to 1,250,000 per annum, while the sale of Bibles has been as follows: 1875, 500,000 copies; 1885, 700,000 copies; 1895, 1,000,000 copies; 1905, 1,120,000 copies. The large folio Bible and the large folio prayer-book for the church reading-desk both sell at the rate of between thirty and forty per annum, while the editions of Bible and

ANTIQUARII COLLECTANEA.

545

of Cruelte, Philip shortly dyed, and eche of his Sunnes reigned but a while after hym.

Charles, the yongest Sonne of King Philip that was King of Navar, his Father lyving, had but one Daughter by his Wife Heir of Navare, that after was married to the Counte of Everus, that after was King of Navar.

Isabel, Daughter to King Philip, her 3. Brethern beyng deade with owte Issue Male, was counted the next Heire to the Kingdom of France, wher upon the Right cam to Eduarde her Sun by Eduarde the secunde her Husband.

Thomas Gray, Warden of the Castell of Couper and of Fife of the Kinge of Englandes Part in Scotland, cumming from Edwardes Coronation toward the aforefaide Castell, was layde for privile by Gualter Bickirkton, Knight of Scotlande, that had privie Intelligence when, and by what way, he could cum, and lay yn waite with 400. Menne of Armes with hym. The which thing being told to Thomas Gray at hand, that had with hym but 16. Men of Armes, wel appointed and wel horfid, cauld his Varlettes to cum yn Sight behynd with a Baner, and with his smail Band roode thorough the Rankes of Scottes by Force, and bak agayn by Force thorough them, killing dyvers of them. And then they espying Grayes Verlettes cumming toward them, fledde alle, and levyng theyr Horles tooke the Marres, or Bogges. And Thomas drave theyr Horles a way for his Pray to the Castell of Couper.

Pag 74.

A nother tyme Alexander Freile a Scott, Frend to Robert Brufe, was fet with in a lide of Couper Castell with an Embuchement, and cauld certen of his to pille a Village ther by, so supposing to bring Thomas Gray in to a Trappe: the which hering the Cry went to Horle to se what it was. The Embuchement seyng that, roode of Force to the very Castell Gates. Thomas seing this returnid his Horle, and cam faire and sofely thorow the Toun of Couper, and then laying Spures to his Horle, and roode thorough them, and got with in the Barres of the Castell, wher he founde his oune . Many cumming out to help hym.

King Edward cauld a gayn Peter Gaveriton, a yong Man of Galcoyne, afore exilid by his Father; cauldng Thomas Peter Gave- Erle of Lancastre, with other, to sweare to the Accomplishe- ment of the Banishment, and cauld hym to take to Wife the Daughter of his Sitter and the Erle of Glocestre, and made hym Counte of Cornewalle.

Peter Gaveriton then became noble, liberal, and gentil in summe Factions: but after full of Pride and Disdayne, of the which the Nobilles of England tooke great Despitte.

Tom. 1. Par. 1.

Zzz

h

FIRST PAGE PRINTED AT THE CLARENDON PRINTING-HOUSE.
(Leland's Collectanea, Vol. i, 1713.)

prayer-book most in demand are disposed of at the rate of 250,000 and 350,000 per annum respectively.

(To be continued.)

ADAPTABILITY.

He is a great man who accepts the lemons that Fate passes out to him and uses them to start a lemonade stand.

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

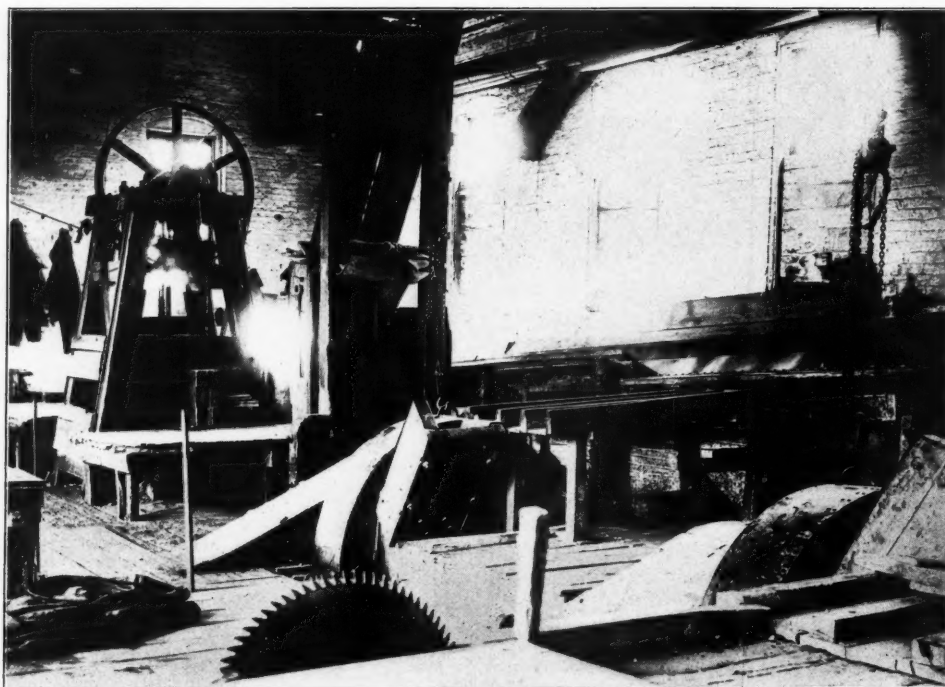
NO. IV.—BY LILIAN I. HARRIS.

SODA-PULP.

IN a previous article we described the making of sulphite-pulp from spruce and hemlock logs. The pulp from this process, when made into paper, without adulteration, is found to be very harsh and coarse. To overcome this difficulty the stock is often combined with rag-pulp, or with soda-pulp, either of which gives the flexibility or softness so much desired by printers. Paper must be flexible if it is to be folded and stitched. A certain degree of softness is essential, depending largely upon the character of the individual problem. This is varied in every large paper order, and a paper manufacturer usually prefers to confer, through his salesman, with the pressman who is to be suited. The wood reduced by the soda process makes a much softer pulp; the finished product is white and soft,

traces of bark the remainder is taken off by hand. The logs, clean and white, are now carried to the chipper, and smaller pieces than those cut for the sulphite processes are chipped off. The soda mixture will dissolve one-half inch chips against five-eighths and three-fourths in the sulphite solution. The dirt and any pieces of bark that may have fallen in are separated from the chips, by means of a revolving screen, the chips being carried to the top of the building where they will be convenient to the manholes at the top of the digesters, and may be easily shoveled into the hot solution.

The digesters are immense boilers twenty-seven feet in height, with manholes at the top for filling and a blow-pipe at the base for carrying off the cooked wood. The tanks hold about twenty cords and require a half hour to fill. The solution, containing ten per cent caustic soda, in which the chips are submerged, is prepared in a separate tank and then piped to the digesters before the chips are put in. A heavy pressure of steam is applied and the contents cooked for eight or nine hours in the solution, so that all the resinous matter of the wood is removed. The liquor is drained

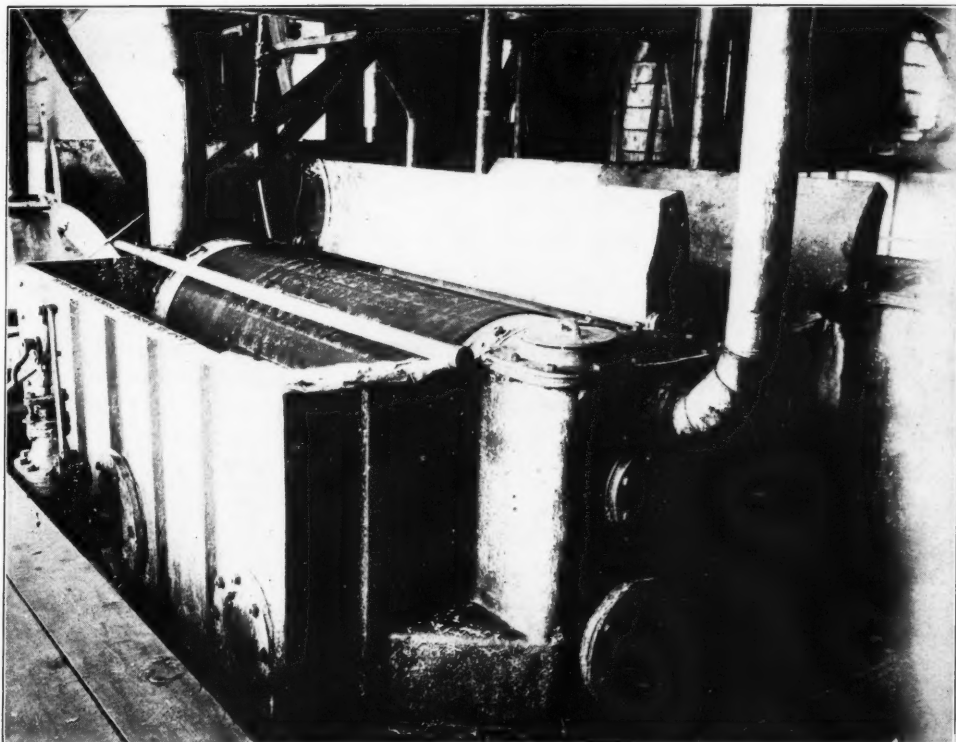


SHOWING ENDLESS CHAIN CONVEYOR, BARKER (CENTER), CHIPPER (ON THE RIGHT) AND BUZZ SAW.

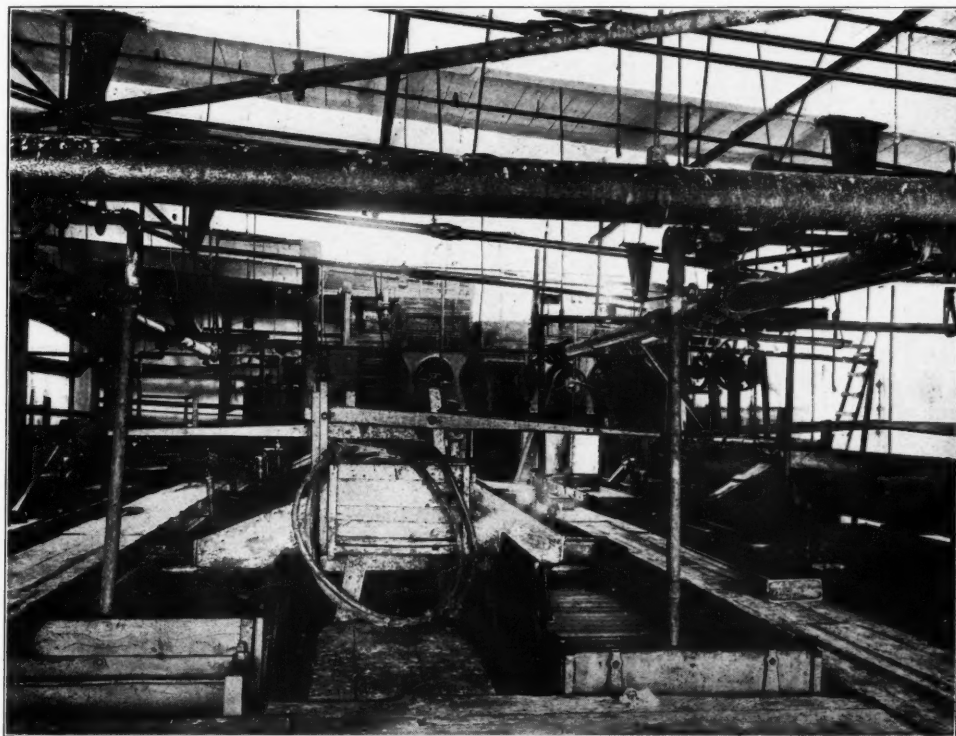
resembling very heavy blotting-paper, and is prepared in a manner similar to that of the sulphite.

The poplar logs are brought to the mill the full original length on an endless chain, and with much of the bark remaining. They are cut into short lengths and what bark remains is cut off by a machine. If the barker does not remove all

off and the mass is discharged into a large tank, where it is to be thoroughly washed. The fresh water is run into this tank by a hose to get pressure and to carry off every particle of the soda solution and impure water. The tank is built with a perforated bottom so that the water may be carried off and yet all particles of wood retained.



DECKER FELTLESS MACHINE WHICH REMOVES WATER FROM THE PULP.



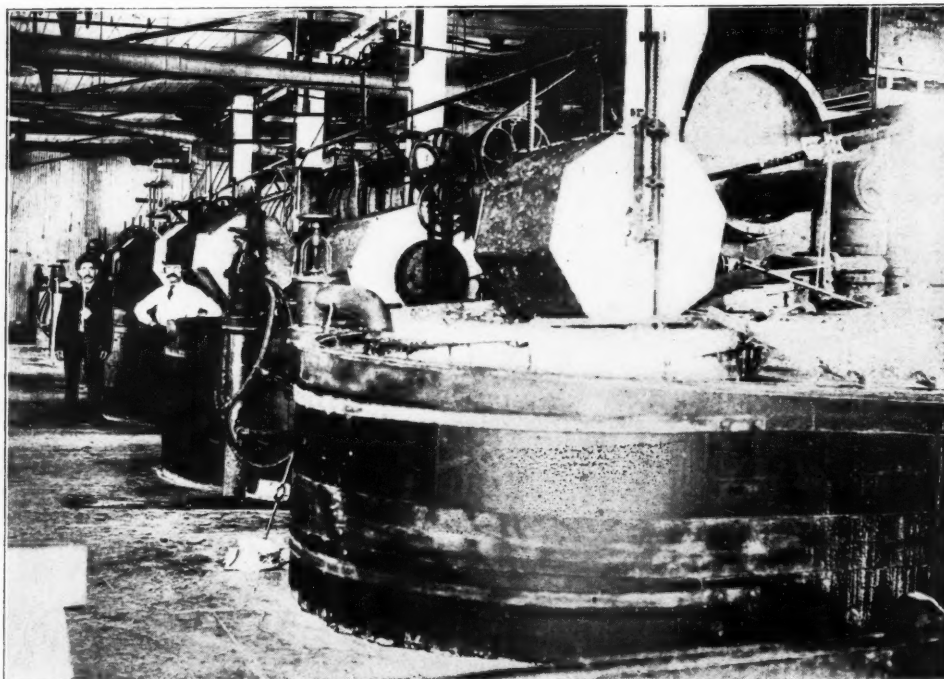
SCREEN-ROOM AND SCREENS.

The wilderness of pipes, troughs and conveyors is typical of a paper mill.

The stock is next conveyed to the screen-room and flows over the screens, built so that a constant shaking motion is kept up, due to a revolving shaft below. The bottom of each of these troughs or screen boxes is covered with a fine brass plate containing slits varying in width from fifteen to seventeen one-thousandths of an inch. As the "stuff," as it is called, passes over these brass plates the finer substance falls into a receptacle, leaving the coarse and undigested pieces on top. These are again treated by the koller-gang already described, and are used later. Before going to the bleaching engines the pulp is passed over the wet press, which removes much of the water which would otherwise weaken the bleaching solution.

desired. If paper is to be made at the mill where the pulp has been prepared, the stock is pumped directly from the beaters to the machine, but if it is to be shipped in sheet form, the pulp is neither bleached, dyed, nor sized, but is carried out to the Decker-Feltless machine and passes through heavy rollers, leaving it in thick damp sheets. The operator, who stands all day cutting these sheets at the proper time and removing them from the rolls of felt when they have reached the proper thickness, ties them in packages of a hundred pounds each, when they are ready for shipment.

The action of this machine, which forms the pulp into sheets, is very fascinating. The large



BEATING ENGINES WHICH COMB OUT THE FIBERS WITHOUT BREAKING.

Vitriol, diluted with water, is often added to the chlorid of lime for bleaching, as it is considered better to use strong rather than weak liquor, as the desired object is accomplished in less time. Great care is now necessary, for a bleach too strongly made is apt to injure the fiber, and so weaken the paper. The weak solution, and too high temperature, will do as much damage as a strong one at a low temperature. In some mills a bleaching-powder is used, while in others a liquid made from a private formula is used.

After the pulp has been bleached it is taken to the washers, and by a constant flow of fresh, filtered water it is washed in the oblong vats and thoroughly cleansed of all bleaching liquor. The coloring is now added and any sizing that may be

revolving cylinder, which is covered with wire cloth, in turning dips into the vat of pulp and by suction from the vacuum inside the pulp adheres to the wire cloth and travels to a covered cylinder, which takes it up and conveys it onto the front cylinder; when the proper number of rolls have been wound, it is cut off here in sheets.

THE WASHERS.

The washers are similar in appearance to the beaters, but they are very differently constructed. These are oblong vats two and a half feet deep, about twenty feet in length and ten feet wide. An upright partition around the tub makes a narrow course. On one side revolves a large iron roll, covered with knives, and beneath this is a station-

ary bed-plate. On this is another set of knives, with which the knives on the roll can be made to mesh when the roll is lowered. A stream of water enters this roll at one end, after the pulp has been put in, and the machine is then set in motion. A cylinder, covered with a fine wire cloth, rests partly in the mixture, and the impure water is taken up by the wire cloth drum as it revolves, and is conveyed to a waste-pipe by buckets in the interior of the drum. As the mass is washed around, the roll is adjusted nearer the bed-plate, and so the fibers are drawn out without breaking and the water flows through each particle, thoroughly cleansing it of the chemicals previously used.

Great care is necessary in reducing any of the raw material to pulp, as the excellence of the paper made from this stock depends almost entirely on the time, care and thoroughness with which it has been handled. Chemical wood-pulp, such as soda and the sulphite, carefully made, is used in enormous quantities for general printing purposes. Rag-pulp is also mixed with the chemical pulp, and the result is so satisfactory that many manufacturers use it for cheap writing-papers. It is difficult to distinguish it from pure rag stock. Newspaper, wrapping-paper, and a cheap grade of writing-paper, are all made from the chemical wood-pulp with ground wood as a filler.

TROUBLES OF THE PAPERMAN.

Here is one of the latest pardonable mistakes that sometimes occur in the best of regulated paper-houses. The printer ordered a ream of thirty-six pound double cap Scotch linen ledger, the list price of which is \$10.08, less twenty per cent in ream lots, or \$8.07 net. After the stock had been delivered he discovered that he only needed a half ream of the stock, so returned the balance. He got a credit bill for \$4.54, which represented a half ream less ten per cent, which is the broken-ream discount. Deducting the \$4.54 credit bill from the original bill, it left a balance due the jobber of \$3.53. If the printer had purchased a half ream in the first place it would have cost him \$4.54, or \$1.01 more. "How old is Ann?" Here is another actual happening over returned goods—this time in a large envelope house of this city. An order was placed for ten thousand envelopes, to be delivered in Brooklyn, but billed to the printer in New York. There was a delay, and the printer complained, with the result that in order to hasten the delivery the envelope house gave the printer the envelopes. In the meantime the envelopes were delivered in Brooklyn, and although there were two lots delivered only one was billed. One of the lots was then returned, and the next day a credit bill appeared which made the balance even, despite the fact that the goods ordered had been delivered. The printer had great difficulty in convincing the envelope house that a mistake had been made.—*Walden's Stationer.*

TROUBLE WITH HIS PRINTERS.

With our foreman at home shot three times, a printer in the Blountville jail half-shot, another in the office not worth shooting, the *Comet* is issued under great difficulties this week.—*Johnson City (Tenn.) Comet.*

Written for THE INLAND PRINTER.

THE "WARWHOO" HANGS UP ITS BRANDING IRON.

BY N. M. SUYDAM.



WHEN we first founded the *Warwhoop*, we figured out that, as this was a renowned cattle county, it would be dignified and appropriate for us to run two or three thousand head of cattle as well as the greatest newspaper west of the Mississippi. The political editor said that if we found that, between the two businesses, money was pouring in upon us too rapidly, we could build a few railroads or smelters or something, thus helping to develop the country and clearing ourselves of the stigma of great wealth. Accordingly we traded a three years' subscription to the *Lone Star* foreman for an innocent pink and white calf and printed some stationery for the Warwhoop Cattle Company.

When it came to choosing our brand, the political editor had a perfect sandstorm of an inspiration. He said it was a notorious fact that newspapers and printers never advertised enough and that we ought to put on the calf in neat but large letters, "*Weekly Warwhoop*, the Leading Paper of the West—\$2 a Year." We pointed out that, in the first place, as it was a running brand, when our yearly calf crop got up into the hundreds we would have to hire a regiment of cowboys to do our branding and, secondly, that a yearling calf was limited in area. Whereupon the political editor assumed a misunderstood expression and wanted to know whether we intended to run the paper as Methuselah would have run it, or to keep within telegraphic distance of the modern press. After exhausting most of the excitable part of the dictionary, we compromised on *Warwhoop*, but Tapidero Bill, whom we hired to do our branding, began so enthusiastically that he ran out of space and the innocent infant went out into the cold world as the *Warwho*.

After considerable difficulty we persuaded her to forsake our back door, where she was enjoying a menu of old rollers, wornout garments and faded potato peels, for the open range. That, apparently, kindled the spirit of adventure in her and she took to traveling. First she was reported up on the Gila, then over on the San Pedro, then in the Animas valley. The political editor said that she felt the responsibility of advertising her paper far and wide and we remarked that if she would give up trying to attend all the roundups in the country she might get a little fatter. Also some cowboy with a love for art had sketched an Indian with a tomahawk and a shockingly dissolute expression on her blank side, and the comments which reached our ears wounded our dignity.

Presently we began to receive such billets-doux as these: "Mr. Editor—Your cow broke into our yard and drank up all the rain-water my wife had saved for washing her face. Stop the paper.—Red Watkins." "Reptile—Your cow done et up all my mushmelons and my wife's green lawn dress. I'll be in town next week.—Shotgun Jones." We remarked to the political editor that there was such a thing as advertising too much. He said it all depended on the medium and asked bitterly how he was to know that the *Warwhoop* would not be a nice, ladylike, motherly cow. He stated that he was going to the Picacho District to write up the mines, and might not be back for a month.

Then the *Warwhoop* moved to town. She ravaged the gardens, got into the schoolyard at recess and tried to kill off all our future subscribers, and chased the new sheriff, who had just come over from Tombstone on a visit, up a tree. He afterward arrested us, claiming that he thought we were the bank president who had run away from New York with two or three million dollars. The attitude of our townsmen became cold, with explosions of wrath, and in our most inspired editorial moments some woman was likely to burst in with the news that the *Warwhoop* had entangled herself in a clothesline and departed toward Mexico with the family wash. Our expense account would have led one to believe that the *Warwhoop* was a clothing store with green grocery attachment.

Last week the *Warwhoop*, as she sauntered down street after lunching on Ben Jameson's new peas with a dessert of Mrs. Carter's bride roses, found a swarm of bees in a bush. She made a few remarks to them in a low and threatening tone, pranced in a manner that would have made her fortune in the bull-ring and then lowered her head and struck the bunch square in the middle. She secured their attention immediately and with one high and horrified bellow, somewhat choked with bee, headed straight for this office, overturned a subscriber who was about to pay his bill in real money (he afterward renigged), upset the stove, pried six galleys of type, knocked the political editor into the ink-keg, butted her head through the form that was leaning against the wall, and left for Alaska, wearing the chase as a necklace.

Yesterday Saccato Charley came in and announced as tactfully as if we were well sorted up in cattle that one of our cows was dead over on Turkey Track creek. We thanked him with a joy to which we have been a stranger since the time our surprise lynching party found that it had lost the rope it wished to present us, and we begged him to stop on his way home and put a few shots into her so she would stay dead.

Any cattle company desiring to buy a brand and some artistic stationery can secure a bargain at this office.

Written for THE INLAND PRINTER.

TYPEWRITTEN COPY.

BY V. F.



HE hand compositor of former days, standing, stick in hand, before his case, picking up one type and then another, following with leisurely eye his copy, was often a manuscript expert. It was not enough that he could spell, punctuate and construct grammatically—more than these was his ability to do battle with crooked, queer and undecipherable writing, and even to set right misquotation or literary illusion. Such a compositor I once knew. His attitude toward copy was not unlike that of an enthusiastic archeologist, determined to unearth from the ruins of badly written and badly composed manuscript the beauty and charm of clear, orderly English. The entangled utterances of daft reporters and verbose prose writers incited him to zealous endeavor, and he had repute among his kind for the deciphering of manuscripts and for finished proofreading, and I am sure he was a genius in these capacities.

Hand compositors as a class were required to possess a general ability in handling their matter that can not be asked of machine operators. The desideratum in all modern establishments is speed and the attendant high pressure tends to the elimination of individuality in favor of the machine, for it is only by machinery that speed can be secured. The goal toward which the machine operator strains is the production of so many ems in so many hours, and the copy fares as it may. He has no time for questioning whether the man who wrote the matter before him meant "they" when he inadvertently put down "there," or whether his decision in favor of the comma in preference to the semicolon tended toward ambiguity of meaning.

There is no question that composing machines represent an advance in the progress of printing, but it is only in rare instances that their services are utilized to their utmost. The hand compositor needed little for the practice of his craft beyond a printer's apron, a green eyeshade, a stick, some type and leads. But a machine is a more expensive employee than a man. A composing machine represents a cash investment of \$3,500 or more, and to this first cost must be added a percentage of taxes, insurance, overhead and general expenses, making the whole cost of the machine about \$5,000. Included in this expense is gas for heating purposes, power for running and the salary of a high-priced operator. For such a machine to earn a profitable dividend on the money invested in it, it must work hard. If it

does not work at top speed all day long, there is loss to its owner, in addition to a normal loss caused by depreciation. In order that it may run at the requisite speed, the operator's work must be reduced to a minimum. Under present methods there is an unavoidable loss of quality in the product of establishments using composing machines, because the insistence on speed gives the operator no time in which to correct constructions, interpret illegible handwriting, alter bad punctuation, etc., in his copy. Those finishing touches which indicate taste in the printer are lost sight of. It is unintelligent, as well as unbusinesslike, for a printer or publisher to offset his purpose in acquiring a highly expensive machine, namely, to facilitate the composition of type, by furnishing his operator with copy which hinders both his speed and that of the machine, lessening the earning power of both. He forgets that the machine operator is required to read four or five times faster than a hand compositor, and therefore has but a fraction of the latter's time in which to rack his brains over poorly written manuscript.

There is no reason why tangled, illegible copy should be given any operator. "Hen track" chirography should be an anachronism in the modern printing establishment. That we are still living in the days of Horace Greeley in this respect is evidenced by some examples before me of copy actually turned in to a Linotype operator employed on a small city daily, where an output of five thousand ems an hour was expected. Probably the reporter who wrote it thought that such scribbling indicated a rush of inspiration so great that it could not be controlled within the limits of legible writing. The operator who handled this matter unquestionably lost time and speed in its composition and then he could not be sure of its correctness. That very little can be done to a manuscript by a machine operator is apparent, and it is also plain that when the operator does lose time in attempting to read bad copy, the proprietor of the plant is the loser on his investment, since there has been no allowance made for losses attendant upon the operator's serving as a proofreader or editor. The only way in which the full value of a composing machine's services can be assured is to furnish clean copy to the operator, and by "clean copy" we mean copy that he can read rapidly and easily.

The use of the typewriter in preparing copy for typesetting machines is so rational and simple a method to avoid about fifty per cent of the errors that disfigure most printed pages, it is surprising there is not an ironclad rule that copy for such machines must be so treated. It is understood by even amateur writers that manuscripts submitted to editors for publication stand small chance of being read unless typewritten, and it

should be equally out of place for anything but typewritten matter to be given a composing-machine operator. Simplicity is the prime factor in economy. Any device that conserves the worker's time, energy or temper, not to mention eyesight and hand-power, or that substitutes the straightforward for the confused, increases the profits of any enterprise. The substitution of the typewriter for the hand, in preparing copy, is a saving of expense for both the composing-machine and its operator.

But this economy of expense and labor will be offset unless the typewriter used is an efficient machine. Every printing-plant has a typewriter, or several of them, in its office equipment, but that is not saying that any of these will meet the conditions required for the correct preparation of copy. Just as a composing machine must be so well constructed and nicely adjusted that it can run a full number of hours per day, with a modicum of repairing, and retain its ability to earn its wage day in and day out, so must a typewriter worthy of the epithet "efficient" be of such durability, with such nicety of adjustment in its parts, that it can endure the pressure of fast writing eight or nine hours a day, keeping in perfect alignment and retaining evenness and lightness of touch. Such a typewriter will earn its own living in the establishment, and it is the only kind that should be tolerated in any business.

The item of repairs is usually disregarded by purchasers in calculating the cost of a typewriter. Very many machines are only usable because they are in receipt of weekly or semi-weekly visits from the repair man, and yet the owner of such a machine does not realize that this expense enters into the earning power of his typewriter. There are nearly half a hundred different makes of typewriters on the market, and perhaps out of these there are but two or three that answer the requirements in speed, endurance and service. These qualifications should take precedence over all others in the selection of a typewriter and the purchaser should not be misled by the attractiveness of this or that detail to neglecting the essentials. For the preparation of copy it is possible to buy a machine writing in different languages, supplied with types for all modern tongues, as well as Greek, Hebrew and Arabic. Probably in the near future it will be possible to purchase typewriters equipped with type resembling that used by printers — nonpareil, agate, long primer, etc.— for the typewriter industry develops surprises almost daily, and why not this?

An efficient typewriter needs an efficient typist. The services of a competent typoscribe, capable of transcribing correctly and intelligently manuscript for the composing machine, would cost but a fraction of a Linotype operator's salary. There

are stenographers to be had for fair salaries who can not only spell, punctuate and construct sentences and paragraphs according to Lindley Murray, but who know the mechanical construction of their machines so thoroughly that they can repair breakdowns. Business colleges are graduating young women whose equipment for this field is not based alone on a high rate of speed in shorthand, but on an adequate grounding in the common branches. Many a business man, whose correspondence bears the marks of up-to-dateness and taste, owes a large per cent of its value to the young woman of the pad and pencil, who takes his carelessly worded dictation, full of half-expressed ideas and involved sentences, and returns for his signature letters cleverly arranged, in which she has said, in forceful Anglo-Saxon, what he thought he had said for himself. For, as some literary critic whose name I have forgotten once said, "Women are literary by nature." This is true of the intelligent office woman.

The services of such an employee in a department for the preparation of copy would be in the interests of economy. She could be placed in charge of the manuscripts as they are turned over to her by the editor. Her office would be to transcribe them on the typewriter, at the same time altering construction, punctuation, paragraphing, etc., to conform with good usage. This would be apart from any alteration of the matter itself — work which of course is the prerogative of the editor. Clearly written, correctly constructed and well arranged, the copy would go directly from the typewriter to the composing machine. There would be no misapprehension of meaning, no twisting of one word into another. With such copy before him the Linotype operator is less liable to err, for his eye receives correct impressions and the hand will follow the eye. By starting the manuscript right, the labor of every employee who handles it thereafter is lessened, and the chances of errors creeping into the finished job are correspondingly reduced to a minimum.

All mistakes would not be done away with, for editors, typewritists, operators, proofreaders and printers will continue to be human and therefore prone to err, but the chance for mistakes and spoilage would be far less under such a system than under present methods. A proportion of the expense for maintaining such a department could be charged to each job and its practicability thus tested by actual figures. With the possession of a competent clerical worker, operating a typewriter that can write clear, beautiful type eight hours a day for ten years, without calling on the repair man more than twice a year, we shall be able to designate a spade as a spade, without having our honest intention expressed as "spape" by the compositor.

Written for THE INLAND PRINTER.

THE RELATION OF ART TO PHOTOGRAPHY AND ENGRAVING.

BY CHARLES E. DAWSON.



THE dictionary's definition of Art as "The power of doing something not taught by nature, the application of knowledge or science to effect a desired purpose," does not help very much except to give a knock to the absolutist school, which maintains that any system which copies nature, no matter in how unlovely and objectionable mood she may present herself, reaches the realm of art.

It would appear that here we have the real stumbling block against which the photographic artists of all time have barked their shins, and around which artists of all denominations have waged a ceaseless war. Is the accurate and unimaginative reproduction of any given scene or object true art? According to the above definition it can not be, and if we take a careful survey of the field of art as it has existed for so many centuries, we must come to the conclusion that this has been the view accepted by all students of this deep subject.

To definitely settle our premises before starting to discuss any given subject is of the utmost importance, if a just conclusion is to be reached. We have then on the one side a clear statement that *art* is "something not taught by nature," therefore it can not have anything to do with technical perfection. Now, it is technical perfection which is very often mistaken for *art*, but a good photograph, though showing perfect technical points, has no *art*. It is evident that *art* consists in the elimination or introduction in the photographic reproduction of *something* either present or absent in nature. The idea can be conveyed in a single word, *selectiveness*.

There is nothing new under the sun, and the old school called pre-Raphaelites endeavored, long before the advent of the camera, to achieve technical perfection, and it was he who has been justly named the "prince of artists," Raphael, who introduced what are now accepted as the elements of *art*.

Raphael's method was to produce what was selectively finest in nature, both as regards subject and color, even going to an extreme in some cases. He produced results which have never been equalled. There have been enthusiastic photographers who have spent endless time trying to copy his effects, but I have never heard of one succeeding yet, hence, I put forward the theory that it is the power to leave out on the one hand and to accentuate on the other which is the necessary condition for the production of artistic work.

At this point photography as an *art* has to be left behind — must be eliminated. It can not exercise the selective power which accentuates one desirable part of the picture and leaves another more obscure, and the lighting can not be varied so as to render the subject in the most attractive manner. Again, it is impossible in photography to give that individual quality called impressionism. In some cases the camera may be made to pass over certain points without unduly emphasizing them, but this can only be done in a few cases and in a very limited degree. For instance, in a portrait it may be possible to soften down the outlying parts of the picture and focus the interest on the face only, but then the hair will probably have the harshness of a photograph rather than the suggestion of softness which the portrait painter can produce. In brief, the portrait is idealistic, the photograph materialistic. The function of *art* is the expression of ideals, not the reproduction of what one actually sees.

There is certainly an enormous field open to the legitimate photographer. Let him fill his place. Likewise the photographic process engraver, but both should realize that *art* is not a matter of mere faithful reproduction, but consists in the embodiment of an ideal. It would indeed be a sorry thing if mechanical methods could express the divine in man, either through art, poetry or music. Speaking of the latter, an enormous amount of thought and labor has been expended to produce an automatic musical instrument which shall possess the beauty and charm of the fine musician, but not a single example has been evolved which can produce the soul-stirring effects which a great player can call forth; even when his efforts are reproduced by a phonograph they are but the dry bones of his performance without the soul.

The function of *art* is the calling forth of those yearnings for what is grand and elevating, pure and noble, idealism as against materialism.

A FINE EXHIBITION.

The young man had gone to Greenby for the summer for the purpose of securing piano pupils. When at last he gave a "Recital" in the town hall, he sent tickets to the Greenby *Clarion*, the editor of which promised him a good notice.

At the close of the recital the editor sought the musician and said, cordially:

"Such an exhibition as you've given is enough to whet the ambition of all our young folks, and I shall say so in my notice."

The musician thanked him; but owing to a slight mistake on the part of the typesetter, he found it hard to be as grateful the next day, when he read:

"Such an exhibition as this young man who has come among us gave this afternoon was enough to wet the ambition of every boy and girl in town."—*Exchange*.

Written for THE INLAND PRINTER.

PRINTING PHOTOGRAVURE IN COLORS.

BY S. H. HORGAN.



PHOTOGRAVURE in colors, printed on a rotary press from a web of paper, at a speed of twenty-five hundred an hour — to understand what this feat means, it is first necessary to know something of photogravure printing.

To print photogravures in monochrome has heretofore been regarded as the greatest artistic accomplishment of the printing-press, and it has been used, almost exclusively, in the reproduction of paintings and many forms of art work. The length of time and the amount of care required in hand-press photogravure printing has, however, prevented its use for large editions.

In the reproduction, in photogravure, of paintings, pastels, etc., the inability to duplicate the color has always been a serious objection, and the obstacles that stood in the way of the removal of this objection seemed insurmountable. When it is remembered that after a photogravure plate has been inked, the plate must be heated and the surplus ink carefully wiped from the plate; that a dampened sheet of plate paper is then laid on the plate and it is pulled through a press under great pressure, an idea may be gained of the difficulties of reproducing color. Every printer will understand how difficult it would be to make this dampened sheet of paper register with other heated plates in order to get a result in colors.

So great were the rewards, however, to be conferred on the inventor who should produce a photogravure in colors, that attempts have been made to effect the required result by illegitimate methods. As an instance, one inventor printed the colors by lithography and used photogravure for the key-plate only. The result was, of course, a monogrel production.

At present, in Europe and also in this country, photogravures in color are made by painting colored inks on the photogravure plate. By most careful wiping and dabbing an impression is obtained, which is finished by retouching each proof in colors. As only a few impressions can be produced in an artist printer's day's work, the prices for these impressions range from \$5 to \$50.

Art stores often carry in stock reproductions which should be termed colored photogravures, rather than photogravures in colors, as they are miscalled, because they are really prints from photogravure plates, printed in a light ink and afterward colored with water-colors. The production of genuine photogravure in colors has heretofore been considered impossible.

That such a feat was not impossible, Charles

W. Saalburg has proven. The story of his persistent struggles with the many problems which prevented successful photogravure printing in colors, problems which he solved one after the other, will make inspiring reading for other struggling inventors, when the facts are known. All that present space permits is to record that he has succeeded, and to show examples of the results. Until his patents are granted, Mr. Saalburg has only this to say regarding the photogravure in colors shown in this issue:

"Four-color record negatives were first made from the painting, then four photogravure plates



CHARLES W. SAALBURG.

were made from these negatives; but instead of being on flat plates, they were made on copper rolls, which are ready for the press within ten minutes. Then by improved presses, inks and registering devices, which I have invented, the paper is fed into the press without any make-ready, from a web, and the printed sheets drop out, trimmed to their proper size, at the rate of twenty-five hundred impressions an hour. Any paper that will hold together seems to be suitable to print on, but reproductions on uncoated stock are most acceptable to artists and people of taste."

Charles W. Saalburg has been in the public eye for years as a color cartoonist of originality.

In its issue of February, 1894, *THE INLAND PRINTER* wrote of Mr. Saalburg, in an article covering his work, that "his future promises to redound with success and honors." Mr. Saalburg was then about thirty years old and was making the *Chicago Inter Ocean's* color supplement a marvel to printers. That the prophecy concerning him was justified, will be admitted after even a superficial examination of his work.

The inventor of photogravure printing in colors was born in San Francisco, the son of one of the early settlers. His pioneer blood shows itself in his present achievement. As he early displayed artistic talent he was apprenticed to a lithographer. He then worked for Sackett, Wilhelms & Betzig and Julius Bien & Co., of New York. Moved by the restless spirit of youth, he went to Hartford, Springfield, Boston, Philadelphia and St. Louis in turn. Upon his return to San Francisco, with his talent well developed by his experiences, he made cartoons for the *Wasp*. He was then engaged by W. R. Hearst for the *Examiner* and from this paper he went to the *Chicago Inter Ocean*, on which he did some splendid work during the World's Fair.

Mr. Pulitzer invited him to the *New York World*, where he immediately raised the standard of colorwork. Here he remained for many years, but at length went to London, where he introduced color processes into many printing establishments. He drew "Tinglings" for Harmsworth, puzzles for *Pearson's*, and issued some children's books. His ambition to advance in colorwork led him to experimentation in photogravure six years ago. The successful outcome of his labors is shown for the first time in the reproduction given in this number of *THE INLAND PRINTER*.

OPTIMIST CLUB PHILOSOPHY.

God reigns, the union still lives, and the sun shines, even though the clouds obscure it.

There are more people dying for the lack of a kind word, a pat on the back and a little encouragement, than there are from disease.

A smile is potential, magnetic and dispels trouble.

The man who never makes any mistakes, never makes anything else.

Hard-luck stories are like overdue notes.

"Go bury thy sorrows, the world hath its share." Just smile.

Before money was invented some people were happy. Shake hands as though you meant it, and smile.

Nobody can compute the value of a smile; a frown has cost a kingdom.

In darkness, in light, in sorrow, in blight,

Be an optimist ever and things will come right.

You can not put influence in a glass case.

Optimism is the first born of hope, the mother of confidence, the executioner of adversity and the undertaker of pessimism.—*Fabrics, Fancy Goods and Notions*.



A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XLII. DECEMBER, 1908. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

3-5

EDITORIAL NOTES.

STEP up to the captain's desk and get some of the promised prosperity, which the newspaper heralds loudly proclaim has arrived with its bells on.

THE large office with fine equipment has a great advantage, but there is no earthly reason why it should excel the smallest in fair dealing, courtesy and promptness—qualities that help to build business.

JUST to show that huckstering methods still persist, an Ohio printing-house advertises that it will sell machine composition at 35 cents a pound. This suggests promotion of a blacksmith who thinks he is selling castings.

AN Australian statesman has declared war on the impersonal editorial "we." He is advocating the adoption of a measure requiring that all articles having a political reference shall be signed by the writer, and the signature must appear in type twice the size of that in which the body of the article is set. This will make trouble for the partisan who makes his living by writing double-ledged editorials according to instructions.

THE inauguration of the president of the master printers' association of Great Britain, Sir George W. Truscott, as Lord Mayor of London, directs attention to the fact that British employing printers take a greater interest in public affairs than do their American confrères. The reason for this is probably not so much in the difference between men as in the conditions affecting the management of political affairs in the countries involved. Many of our school boards, councils and other municipal bodies would be vastly benefited by the presence of a printer or so; and by the same token service would benefit the public servant. Alas and alack! it isn't our habit to give such positions to such men, and the Britons reap a distinct advantage when they do.

"NEIGHBORS, give the boys a chance," was one of Lincoln's advisory sentences as he was leaving home for the White House. It is as applicable to-day as it was in 1861, and to the men in workshops throughout this broad country as it was to the people of Springfield, Illinois. Too few of us realize our duty toward the boys. Our London correspondent mentions a firm that presented watches to two boys as an appreciation of their perseverance as students of technical classes. This sort of thing should be so general as not to be worthy of special comment. But so far are we away from the ideal that it is out of the ordinary

for apprentices to be shown where there are opportunities for improvement or urged to take advantage of them. "Give the boys a chance" comprehends showing them where the chance is and helping them to take advantage of it.

THE Boston *Herald* is to be commended for its courage in abandoning the so-called comic supplement to its Sunday edition. While the printing of colorwork on fast presses is creditable to pressmen and pressmakers, the results tend to lower rather than raise the discriminating tone of the public. Its tawdriness is too apparent to need comment here, for it is an offense to all lovers of the printed page. This had some influence with the management of the *Herald*, as did the vulgarity of subjects which made heroes and heroines of irreverent little hoodlums and deceitful, hoydenish madcaps. In making the change the management said it discarded the comic supplement as it would relegate any other feature that had ceased to serve its purpose, and would supply the void with other and more fitting material. This indicates that the patient public is tiring of the hodgepodge of poor colorwork and worse wit; and glory be.

THE granting of freedom to the Turkish press has opened a new field for the printers' supply men, and is incidentally letting in light on the condition of the printing business in that benighted empire. The representatives of several European houses speak optimistically of the outlook, as the Turks have a better foundation on which to build than is generally supposed. One Constantinople office employs more than a hundred people, and is equipped with what Europeans call fairly modern machinery. The government printing-office, which has been closed for seven years, was reopened and restored to some degree of efficiency. This government office has to compete with private enterprises, and secures work from the departments only when its price is lower than that of any other bidder. Wages are low and working days are long, but the advent of the new régime saw the inevitable demands for better conditions, demonstrating that in some things there is a great similarity between Chicago and Constantinople.

BRITISH associations of employers and employees made an eleventh-hour effort to coöperate in protecting their joint interests before the copyright conference that recently met at Berlin, Germany, for the purpose of amending the Berne convention. Several amendments were proposed which it was thought would militate against the interests of British printers, and there is a disposition to insist that their Government take cog-

nizance of their wishes, as the American Government did when it compelled the insertion of the typesetting clause in the present law. The conference has come and gone, but at this writing the result of its deliberations have not been made public. If history repeats itself, however, the Britons have their work cut out for them, as the American authorities recognized the right of the printing trade to a voice in the negotiations only after long and vigorous agitation of the subject. The old and fallacious notion that the question of copyright interests authors and publishers exclusively dies hard; but, thanks to the better and more intelligent organization of the printing trades, it is dying.

THOSE who think the talk about industrialism being denuded of its barbarism is all a dream are referred to some of the declarations of progressive business men's organizations. They not infrequently contain exhortations for a square deal all around. Illustrative of this is the published code of ethics of the Western Master Printers' Association. Among many other heartening things is found this: "It is an absolute essential in honorable competition that we prove ourselves as honorable in every particular as we would have our competitor." And again: "When a young competitor enters the ranks, welcome him as a new soldier to the field, and help him to any information and assistance which will enable him to overcome the difficulties we all had so much trouble in surmounting." Those quotations are applications of the Golden Rule to specific conditions, and they breathe a spirit that a few years ago would have been declared too maudlin to appear in the pronouncement of an association of business men. But the printers of the Pacific Coast are not mollycoddles; they are wide-between-the-eyes, strong-chinned, manly men, and their open-handed welcome to the young competitor proves it. Even if these sentiments were aspirations, to be voiced and forgotten, they would still be evidences of progress and proof that the world is growing better.

AMONG statesmen of international renown few have paid more attention to what we call the labor question than has that many-sided aristocrat, Lord Rosebery, and his interest has covered a long period. At times he has been foremost as a champion of the working-class movement; at present he is in active opposition to its political trend, all of which indicates that he is a student of industrialism who speaks from a wealth of knowledge. In the course of his investigation he has probed into the need for and purposes of technical education. His lordship realizes that so long as there

are wage-earners, they will, as a class, be short of money, but he believes they should be given every opportunity to increase their real wealth by increasing their efficiency, and that it is the province of the Government to provide those opportunities. Lord Rosebery is quoted as saying in a recent speech: "Money is only one form of wealth and of the power which creates and commands wealth, and the man who takes the trouble to improve his own knowledge and capacity has a plain and open road before him toward a greater share of the good things of this life. In that sense the State has, by its endowment of technical education, done a great deal to redress economic disparities and to provide the have-nots with the means of changing their condition." This is as strong a plea for systematic supplemental education on a broad plane as has recently been uttered. It inevitably leads to the conclusion that those educational schemes which have for their purpose the further exploitation of the workers are criminal, and the lack of proper opportunities of learning a trade is a wrong that the State should remedy.

WITH more than ordinary pleasure we note that in a letter which appears in the correspondence pages of this number, Mr. Frank C. Wells says he and others have enlisted in a war on the so-called priority law of the typographical union. Its continuance as a rule of action is a reproach to the organization, and it remains on the books probably because it is not generally enforced, the great majority of the members working under conditions where the law is not applicable. Newspaper publishers have not opposed the regulation with much energy, possibly because when operative it tends to keep wages from rising, if it does not actually lower them. This has been compensating balm to their souls. Last year there was a vote to eliminate a portion of the regulation, but the crusaders were defeated, though the Newspaper Publishers' Association expressed its pleasure that fourteen thousand members of the union agreed with it on this measure. From this, it may be inferred that the publishers are for the present content to permit the union to decide this question. It will be an interesting exhibition of the capacity of a labor organization to do the right thing when employers defer to it in this way — place it on its honor, so to speak. Those supporting the law are actuated by laudable purposes and the regulation has some good points, but they are far outbalanced by the vicious principle that is exalted and the pernicious results it provokes. We commend to those of our readers who are members of the typographical union a careful perusal and conscientious consideration of Mr. Wells' communication. Any member who can not disprove the facts and

combat with reason the arguments of our correspondent and others should vote against the law at the first opportunity. When the matter is next presented to the members more than the mere law will be on trial; the typographical union will be asked to decide whether employers can trust it to hand out the square deal when left to its own devices; whether it is justice-loving or power-hungry; whether it is swayed by prejudice and buncombe instead of influenced by common sense and reason. It is inevitable that the question will be in the forefront again and in such a manner that a vote will be indicative of many things.

AFTER allowance is made for all the difficulties that beset them, employees and foremen assume great moral responsibilities in connection with apprentices. Away and above all other considerations is the future of the boy. No slight pecuniary gain or temporary convenience should be allowed to weigh against the possibility of having a youth — even an absolute stranger — follow a vocation for which he is not well equipped by native or acquired endowment. The first year at such an occupation means the birth of an incompetent workman who, in his younger days, manages to make ends meet, but who at middle-age is classed among the unfit. It is the way of the world to put all the blame on the individual. The giant intellect of the great Napoleon prompted him to say he would be master of the circumstances that surrounded him, and yet at middle life he was asking the protection of his "most constant and most generous enemy." If such a one must bow, are we not all more or less children of circumstance? All have some measure of responsibility in starting a youth on his lifework, for one and all suffer from the inefficiency resultant from a mistake. First, there is the incompetent workman, with his train of disappointments, and occasionally actual losses, in which there is a measure of poetic justice when they fall on those who have failed to recognize their duty toward the beginner. The square peg in a round hole is as other men in most respects. He has hope that somehow, some time, he will strike his gait and be among the elect, and so he persists at the trade for which he is not fitted. But the struggle to exist is fierce, the discouragements many and unmanly, and in time he becomes mere driftwood on the sea of life. Being as other men, he marries and brings children into the world. Heredity certainly produces environment, and the sordid surroundings of these children contain ten debasing influences to one that is uplifting. Thus the one incompetent workman — who might have been efficient had he followed a suitable calling — is the father of a brood that is even more useless — a menace perhaps —

to society. This takes us into the field of social responsibility, which may not appeal strongly to some, but the deduction serves to demonstrate the long reach of the evil of indifference to the apprentices. There is no escaping the need for adhering as far as possible to the spirit of the old-fashioned relation between employers and apprentices.

THE INLAND PRINTER rises to protest against the prevailing habit of advertising the man in shirtsleeves and overalls—the much-talked-to workingman—as the failure in this life. From the dead walls and in the pages of magazines, there is always staring at us a picture of a man or men in working garb contrasted with a figure or a group in well-made clothes and spotless linen. The features of the workers depict hopelessness and despair, while those playing opposites in the graphic sketch are given the facial cast of the alert, cold and heartless. If the Perfect One were to make a choice of the two, He would probably prefer the child of despair to the composite of cruelty, avarice and selfishness which our artists are writing into the faces of their idealized successful business men. The exaggerations and fancies of the artist are of small moment; our protest is on the broader ground that such representations tend to degrade the artisan and mechanic. Certain of the dilettante and some employers are forever crying loudly about the indisposition of American youths of good quality to embrace mechanical trades as a livelihood. This tendency is not surprising. The public prints teem with instances of men who are dubbed successes for no other apparent reason than that they left the greasy bench and dirty overalls to become lawyers or doctors of no special capacity, or perhaps fakers of shady reputation. We call to mind one international character now conducting a saloon who has been commended thousands of times on possessing the ability to get away from the machine shop. In middle-class social life, the artisan is tabooed; his roughened and stained hands provoke the inquiring glance that tauntingly says more plainly than words, "Why, you must be a mechanic of some kind!" In churches and societies, the workers complain that knowledge that they hail from factory or shop promptly places them on a lower plane than those engaged in less useful but more genteel pursuits. It is agreed that the American girl spurns domestic service largely, if not wholly, on account of social reasons. Similar causes are producing like effects among the boys; it is not so pronounced or so apparent, but the leaven is operating. While it is desirable that every "shirtsleeve man" should have ambition, that he remains a mechanic does not dub him a failure. If all were capable of assuming mana-

gerial positions, but few could get them, and the great mass would have to be content to remain mechanics. An effective army can not be composed wholly of officers. Measured by the comparative standards applied to merchants and manufacturers, our mechanics are not failures. They are the most essential factors in the world of commerce. There can be no valid objection to rousing them to greater effort, but there are better ways of doing so than by implying that the men who work at a machine, at the case or at the bench are failures, thereby giving vigor to a growing popular fallacy—that a mechanic must necessarily be a social and commercial nonentity.

THE invasion of the industrial field by ubiquitous attorneys has been rebuked by an influential body, the national board of arbitration that operates under the agreement between the Newspaper Publishers' Association and the Typographical Union. Disputes had arisen between the publishers of San Francisco and two of the local unions. In each case the parties employed attorneys. When they and their voluminous documents appeared before the national board, it expressed the opinion that the publishers and unions were "seriously in error in employing lawyers." It goes on to say that the record was loaded down with arguments of counsel on technical points, which confused the issue and tended to prevent a settlement. There is nothing particularly new in that to those who have had the misfortune to deal with attorneys whose habits of thought seem to impel them to look high and low for points of difference rather than points of possible agreement. That is the antithesis of the spirit that should prevail in negotiations concerning wages and labor. But why the lawyer, anyway? What does he know about the essence of such matters that the representatives of employers and employees do not know? Obviously, he does not know so much, and in his quest after knowledge he raises issues that are far from germane, and soon the lawyer and his antagonist are involved in wordy disputes about details that have no effect on the main question. These are of immense importance in the eyes of legal lights, but, as the board says, they tend to prevent settlements. In industrialism legal forms and procedure are necessary evils, and resort to them should be avoided. The lawyer thrives on precedent, and the older and mustier it is the better; the industrialist has progressed and will continue to do so on account of his gay disregard for precedent. The establishments that answer all criticisms of their wares and methods by saying they had been doing it that way for many years fall behind in the race. Recently an eminent jurist—and admittedly a progressive

one — defended a controverted position by saying it was in accordance with precedent. He did not think it worth while to discuss the matter further — precedent was king. The legal mind and the commercial mind are not in harmony on this point, and in the determination of such questions as come before the board, except in rare cases, the lawyer is a mixer and muddler, and nothing more. It is a pleasure to have this board, composed as it is of the chosen representatives of the two most successful organizations of employers and employees, stand on its right to "refuse to take up or consider cases if legal counsel appear for either side." The spirit of the agreement is the promotion of harmony and good will, so that differences may be settled amicably. So convinced is the board that the intervention of attorneys does not make for industrial peace, that it ordered a rehearing before local boards and inhibited the employment of legal counsel. It is an absurdity to assume that the men who do the work and those who supervise it have not the wit to regulate labor conditions without the assistance of professional men whose material interests are subserved by disputation and litigation. To resort to that practice is much like promoting peace by the declaration of war. It may occasionally reach the end aimed at, but it usually provokes strife.

Not so long ago the "hard-headed business man" was popularly supposed to be superior to the influences of imagination. The employment of that faculty was left to poets, actors and others sneeringly classed as "dreamers." Now, we know better; we know that even those who affected to despise imagination owed their success to its activity, for their accomplishments were the fulfilment of dreams — of ideas that had been developed by the imagination. So far have we progressed, that business men are now warned against a misuse of the function. In this issue we print an article by Luther C. Rogers on "Imaginary Competition," in which he directs attention to an evil which has wrought havoc in the printing trade, and expresses the opinion that it would be minimized by the employment of the imaginative faculty of the mind. If Mr. Rogers' contention is right, and it is reasonable, getting rid of the bugaboo of fictitious competition would be pecuniarily beneficial to the craft. To be able to size up a customer so as to know when he is practicing deception would be an incalculable mental relief, for what is more irritating to the nerves and destructive of good temper than to have the haunting suspicion that an erstwhile friend and fair competitor has joined the cut-throat competitive clan? Yet that is the game played by cunning purchasers of printing, and it often succeeds because their victims do not properly use this subtle faculty.

IMAGINARY COMPETITION.

BY LUTHER C. ROGERS.

An address delivered before a Thursday noon-hour meeting of the Ben Franklin Club at the College Inn, Chicago, Ill.



BEFORE discussing imaginary competition, it is probably fitting that we get our bearings. There may be some difference of opinion as to whether what I shall say, in part at least, is really true or misleading imagination. It is recognized, I believe, in the trade and outside, that there are printing firms who encourage and solicit a class of customers who are not disposed to be over fussy or over critical and who, from beginning to end of a transaction, have no designs on their printer.

Again, the reputation or character of work a firm does, or professes to do, may naturally attract the most desirable class.

For these and other reasons some of us may seldom meet that shrewd, cunning man of commerce who believes that all is fair in business, as in love and war. However, do we not agree that in every business, profession and calling, there is a place for the imagination? If any man present has pushed through the crowd and is successful in his business without drawing largely upon his imagination for assistance, allow me to say, fate has been kind to him. He can be thankful, indeed.

Should any one present, representing a favored printing firm, if there be any such, think before I finish that I go to the extreme, let me assure him that what I shall say has been learned in the school of experience — from trying to do printing with a press thirty years old, with material, employees and for a class of customers such a press would naturally attract, to doing printing with the latest improved equipment, up-to-date methods and their corresponding attractions.

The purpose of the discussion thus far is that we may better understand each other with reference to the subject, and I have endeavored to make this point, that some of you, through individual experience, may disagree with the argument in some particular, though, I dare say, that not a statement will be made but has been the experience of more than one present.

Now for a thought on that faculty of the mind — imagination. The student of human nature attempts to read actions as well as words. He thinks, he studies, he learns facts, he imagines, and when he has learned how to think, how to study, how to acquire and use facts — how to imagine — he has a knowledge that is almost, if not quite, essential to the man who hopes for a reasonable degree of success in dealing with his fellowmen. The imagination, when properly cultivated and wisely used, is a great mental power.

In my judgment it is one of the greatest gifts God can give to a business man. It will guide him through many a storm, and enable him to escape many a shoal. On the other hand, the imagination poorly cultivated and unwisely employed has probably caused as much sorrow and failure as any other one mental faculty.

The imagination plays an important part in the transaction of business. It helps materially — very materially — the business man or business men of a trade who understand and intelligently



LUTHER C. ROGERS.

employ it. Of all businesses there is probably no greater field for an unflinching imagination than the printing business.

In our discussion we may give for our meaning of unflinching imagination this: A knowledge of human nature or the ability to see or know or find out what is in the other mind.

In order to act in our own favor or even only to be fair, we must be able to size up the other man. We must know what he has done, what he is doing and thinking, and what he intends to think and do. We must focus the imagination on all his thoughts and actions, and in some measure at least arrive at the goal of correct conclusions. But the great trouble is, our imaginations too often do not work correctly, and consequently do not act effectively for our personal and rightful interests.

If our imagination always served us wisely and faithfully, there would be no cause for discussing imaginary competition. One reason why

a knowledge of human nature is so necessary in business is because many buyers and many of our business men are not strictly or rather technically honest. They may have excellent reputations, be good citizens, good husbands and fathers, they may be ever solicitous of the purity of the home and that their sons and daughters do right and be honest, and yet these very men in business are misleading in the use of their words in their actions and otherwise. The business world does not call them bad citizens — they are not dishonest men. They are fine fellows; the world needs them. They are a credit to the community. The world is better off that they have lived and live, but as the poet with language has his poetic license, so the business man has his poetic honesty. For example, Mr. Customer asks Mr. Printer to give an estimate for printing a certain catalogue. Mr. Printer makes the price \$300 and goes through the usual formalities of trying to secure the order, but finally is informed that the business has been placed at a better figure, which statement may not, and very often is not, true. The honest customer as well as the other class who has a spark of the finer feelings in his make-up — the man, I believe, who is loved most by his fellow men — choose the smoothest and easiest way to dismiss the subject and Mr. Printer. It may not be lower price. The customer prefers to say anything that comes to his mind that will least embarrass or offend — and the printer does not get the facts. This order may be placed for \$325 with Mr. Competitor, who happens to be keeping company with Mr. Customer's sister. Mr. Printer, who does not secure the order, goes back to his own office and on the next estimate figures on a ten per cent smaller margin than before. The printer's imagination working wrong has deluded him into thinking that he figures too high and that his competitor is figuring lower than he. The printer's price of \$300 may have been right so far as price goes, but there are other and different reasons why his competitor gets the order very often at a higher price. Personality may win it; capacity for quick service may win it; reputation for quality may win it; a particular style of type shown may win it; a cover-design may win it; persistency of the salesman may win it; a proprietor's interest may win it — there are a hundred things any of which might win business for a competitor at a higher price, and yet with the first customer and the second customer and even the fiftieth customer the printer hears the same parlor pleasantries, "Placed at a better price."

These parlor-pleasantries men are good fellows, but they have done and are doing a great deal of harm to the printing business, and though sometimes there is not much comfort and cheer in knowing the facts, yet after all, we must admire the business man — call him cold if we please —

who is not afraid of the truth, and who will say to Mr. Printer, "Your price is right, but we prefer for reasons to place order elsewhere."

I fancy some one has in mind where he has seen a competitor's low price, and has been asked to meet it. Judge not that ye be not judged. Is it fair to a competitor or the printing business to hear or see evidence presented by one side, and by an interested party at that, and pass judgment? A case in mind is where a customer had made up his mind to give a certain catalogue to a certain printer. Mr. Customer gives his printer the exact specifications and instructions as to good style, good quality, etc., and asks for price. His printer's price was \$475. The customer calls in Mr. Competitor, to whom he does not intend to give the business. He gives Mr. Competitor the specifications loosely, and says he does not want to pay much for the printing, that it can be a cheap affair. There will be no run-arounds of cuts, and the exact amount of matter will be furnished for each page. He says there will be no altering required; in fact, he will furnish less matter than shown by sample, and that he need not figure on having any trouble with the composition. He can use a cheap ink; presswork only fair. The cuts must show up of course, but it is not a very particular job and will not require much make-ready. He will furnish paper. He says he does not know whether the public will be interested in his proposition or not, so does not want to spend too much money. If it takes well he will have a lot of printing; but on this order he wants the price just as low as possible. He is not in a great hurry for the job, will be ready to place the order next week, but Mr. Competitor can have two months in which to fill it. Now for the written estimate. He says to Mr. Competitor this: "When you make your price, just say so many copies, so many pages, size 6 by 9, and write the title in estimate, so I will not get it confused with anything else. Do not bother me with any detail now. I know you will fill the order right." Mr. Competitor's price comes in \$420. The price of the other printer to whom he intends to give the order, you will remember, was \$475. Then the customer rings up his printer and says he would like to see him. The printer calls. The customer informs him that he would like to give him the job, but his price is too high. After a little discussion the customer shows his printer the competitor's price of \$420. Mr. Printer has all sorts of thoughts about Competitor. He can not understand how Competitor can fill the order for \$420. Mr. Printer being quite persistent for his price of \$475, the customer finally says that he would be willing to pay some more to him, but he does not see how he can give him the order when such a wide difference in price exists. Printer finally agrees to take the order for \$460,

and goes away, harboring unkind thoughts about Competitor, whose price is \$420. The competitor, when he calls, is told by this customer that his price is too high, and the deluded competitor goes away wondering how it is that the other fellow can print that catalogue for less than \$420, when as a matter of fact he gets \$460. This sort of thing, gentlemen, is going on all the time, and will continue to go on, and remain a great obstacle to our success in the printing business, unless we understand each other and understand men, and their thoughts, actions and motives. I contend we can never safely or justly criticize a competitor's estimate, even if we see it, however much it may be made in detail. There is the meeting between buyer and salesman, the talking, the understandings, the personality that enter into the making of a price. When I see a price that looks low, experience has taught me, if the competitor is successful in business, that there must be something about the estimate or there must be some conditions I do not see through or understand.

I could keep you here for hours citing similar cases and many that have other angles of deception. What I have said has and does happen and it nourishes thoughts that are nothing but imaginary. There is then such a thing as imaginary competition. In my judgment many a man has failed in business through his inability to recognize imaginary competition. Some of us in the business are just keeping our heads above water, and others of us who are climbing up the ladder of success will never reach the top round unless we understand that the whole business world is permeated with imaginary competition. We should study human nature; we must cultivate our faculty of imagination. In dealing with customers, no matter in how high esteem we hold them, we should bring into play every part of our being and imagination. We should be able to see right through actions, read thoughts and consider motives. I dare say any man who keeps before his mind the phrase, "Beware of imaginary competition," and is thoughtful in handling it, is climbing up the ladder of success, if only round by round. Those men are exceptional and few who can go faster or from bottom to top in a single bound.

But to our subject again: our imagination, if not working correctly, leads us astray. Specifications are very often interpreted differently by printers and very often the inexperienced customer innocently gives them out differently. Possibly one printer thinks one-hundred pound paper will do and another figures on eighty-pound. Possibly a sample of paper is given by the customer to each printer and the one calls it seventy-pound while the other calls it sixty-pound. It requires no argument to show what results would arise from

this difference of opinion as to weight of paper. The man who figures on the heavier weight will be inclined to wonder what can be the matter with the competitor whose price appears to him to be very low, and all on account of the paper. A great stir is caused in printing circles through an apparently low price, when his price may be the right one per his specifications and understanding, so was the other price right per specifications and understanding. Now the question is, do we employ what God has given us as often and effectively as we should? Do we get our thinker to working? Do we imagine that this or that might be true? Do we remember that our competitor is in business to make money? Do we study conditions, specifications, prices, motives? Do we analyze words and actions? Do we know men? If we can know all these things, we will find that ninety-five per cent of what we have called too keen competition is after all only imaginary.

If a business man takes too seriously everything he hears and holds all words as conscientiously spoken he will get into much mental trouble at least and think his competitor the worst man on earth.

A word on credit: Many a time a printer is told that a competitor will give four months' time and is very hard after the business, when possibly the competitor would give no credit at all. Just so with so many things that come up between printer and customer. Many customers, as I have said before, say whatever seems to be the thing to say to gain their ends. They are fine men, but they forget part of the time some of those ten commandments their mothers so anxiously taught them. However, and after all, to what extent should we complain—they are only practicing poetic honesty. Right and wrong in this discussion I leave to you; my argument is based on what seems to me to be existing conditions.

Now from the customer to our competitor. My experience leads me to think that we are too prone to wonder what our competitor is doing and will do. A printer is asked to estimate on Linotype composition and learns that his competitor is not very busy on Linotypes. The printer thinks that while he would ordinarily charge 45 cents a thousand ems for the character of matter submitted, under the circumstances he will make the price 40 cents a thousand ems. But the fact may be the competitor he has in mind may not be asked to estimate. This is imaginary competition. Again, here comes another seeking a price on presswork. This time a certain large pressroom, Mr. Printer understands, is idle, and thinks probably is very, very hard after this order. So down goes the price to \$1.25 a thousand impressions, at which price no printer can make money, and the experienced and successful printer knows it. Pos-

sibly that large pressroom is not aware of the order and is not figuring. And so we could go on and on with illustration after illustration. This is not theory, but facts as to how some of us do business and yield to these influences. Our imagination in such cases is not cultivated, is not sharpened, it leads us astray. We would be better off without the faculty of imagination unless we use it intelligently and for legitimate gain.

With printing firms that make low prices and are not successful we can understand the cause and effect. But the firms who appear to be making low prices and are successful financially sometimes puzzle us. However, if the truth could be learned about these firms, we would probably discover that after all their prices are not very often low. Low prices and success are not companions.

I have not attempted to bring out anything new and probably could not if I tried, but if a review of a few experiences, if reflection, and a review of our business studies are ever necessary, and if to this end I have succeeded in some measure, for myself I shall be satisfied in having been here and glad that I have been able to do something with and for my fellow printers.

But one more thought and I am through. As for business, if my experience has taught me anything it is this, to cultivate the faculties of the head, and to make the heart, sentiment, revenge and all that comes, bow to the calm, deliberate judgment and powers of the brain and do at all times that which seems to be the profitable and business thing to do. Gentlemen, in my judgment we should be manly, have courage and not give way to imaginary competition, for success in the printing business is based not on low prices nor necessarily high prices, but right prices.

TIME, JUDGMENT AND ENERGY.

How is your energy?

Your judgment is all right, we know that.

But how is your energy? Are you ambitious, full of fire, full of ginger?

No, you're not. You're getting old. You don't care. You've got a good business and you're making money. You're satisfied.

You're wrong. You're not satisfied. You're the same man you were twenty years ago, only twenty years older.

Twenty years ago you were not satisfied. The energy which you've used up was back of your ambition—it was the fire that kept up the steam.

You're the same man without the energy, but in its place you've got judgment you didn't have twenty years ago.

Now, what are you going to do?

Get energy—buy it—give away part of the business you now have to get it. Get enough energy to keep your judgment working all the time.

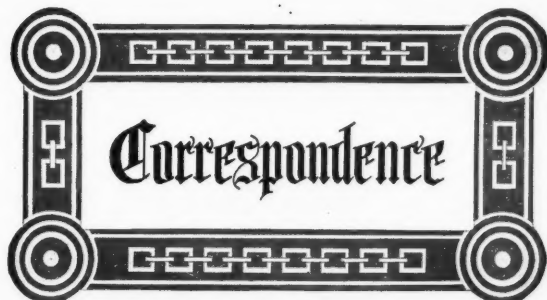
Don't give up because you're old. Let your business grow greater. Let it be a great institution—a credit to its founder—after its founder gives up the reins.—*Dry Goods.*



Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

ELEPHANT ROCK, COLORADO
ON DENVER & RIO GRANDE RAILWAY

Color Plates and Printing by
The United States Colortype Co.,
Denver, Colo.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LINOTYPE OPERATOR AS PROOFREADER.

To the Editor: WAUKEGAN, ILL., Oct. 27, 1908.

I would be obliged if you would kindly answer the following inquiry: In an office where the date, as "Tuesday, October 27, 1908," is set on the machine each day and no proof required by the proofreader, who is the blame to be placed on in case of an error in the date—operator or make-up?

THE MAKE-UP.

While an answer to a question of this kind is largely a matter of personal opinion, yet if the operator sets a line knowing that no proof is to be read, it would seem that he would feel it incumbent upon him to make sure that the line was correct. While the make-up would look over the form in a general way, we think that if any blame were to be attached to either make-up or operator, it should properly fall on the latter. It is an unbusinesslike arrangement, at best.—EDITOR.

A CASE OF UNREQUITED SERVICE.

To the Editor: CHICAGO, ILL., Oct. 31, 1908.

A striking illustration of the liberality of a competing nonunion employer accidentally came to my notice through a talk with a salesman for a leading printing concern of this city.

This firm had had all sorts of trouble to get a good working force organized. Bad work, big cost, confusion and general "mix up" was the rule. Just as the firm was in deepest gloom, a new superintendent took hold. Daily, since that time, according to this salesman, the improvement has gone on, until "the working force, the efficiency, the promptness of delivery, and things all through the working department have reached the highest point." The new superintendent is "first in the morning and last at night; on the job steadily all the time for at least ten hours a day, and he only costs the firm \$35 a week!" So is merit rewarded by some employers! No small concern, either, mind you, but a shop where the superintendent's duties are most arduous all the time. These are the sort of employers who, were it not for organized labor, would be paying their workmen \$12 a week and working them ten hours a day.

UNION EMPLOYER.

THE UNFAIR PRIORITY LAW.

To the Editor: NEW YORK, Nov. 10, 1908.

"Yes, it does work injustice to some, but we must have it."

This extraordinary utterance was made to the writer by an advocate of the so-called priority law passed by the International Typographical Union and since January 1, 1907, rigidly enforced in most of the newspaper offices under its jurisdiction, though admittedly unworkable in the book and job offices. I call the utterance extraordinary

because whatever accusations have been brought against trades unions they have not usually been charged even by their bitterest opponents with injustice as between their own members. Justice to one another has been the sheet anchor of union men. Yet here is one of them openly proclaiming and championing injustice! What has become of the old declaration that an injury to one is the concern of all?

No doubt, however, the man who likes injustice would stand almost alone in the ranks of the International Typographical Union. The great majority of those who have enacted the priority law do not like injustice, but are persuaded that the law is just. On its face it is at least plausible. It says that when a vacancy occurs it shall be filled by the appointment of the competent substitute oldest in continuous service. This may well seem to those not familiar with newspaper conditions entirely reasonable, and the book-printers and men employed in small cities where there are few or no substitutes can hardly be blamed for supporting it. Yet I declare it to be not only fallacious in its workings and impolitic in its tendency but glaringly unfair to employers, to foremen, to situation-holders and to competent substitutes alike.

It is unjust to employers because—perhaps for the first time in the history of trades-unionism—it takes the appointive power from their hands and vests it in the union. The employer says: "In accordance with my agreement that this shall be a card office I will employ Richard Roe, a member in good standing of your union." The union replies: "No, you must not do that. You can employ only John Doe." It is needless to expand on this point. How would the union's demand look in the courts?

It is unjust to the foremen because it forbids them to select their force to the best advantage and heavily handicaps them in what should be their desire to prove to employers that it is to their interest to run a union office.

But if some shortsighted members care little about absolute fairness to employers and foremen let them consider how the law affects the rank and file of the membership.

It is unjust to the situation-holders because it makes it impossible for them to change their situations, unless they are able and willing to go to the bottom of the substitutes' line in some other office and wait patiently—it may be for years—their turn for appointment. Hence, however strong their reasons for making a change, they are tied to one office. They must put up, if need be, with slights and even insults from those over them. Their old-time independence is destroyed. If it so happen that by a reduction in the force they are thrown out any way, they find themselves just where they began their lifework, it may be thirty years before, but with greatly decreased chances of speedily obtaining a situation—and this even though they individually may be by common consent in the front rank in their special line of work! Are words necessary to bring home the injustice of this?

Finally, the law is unjust to the competent substitutes, whose period of probation it has greatly lengthened and who are virtually informed that competency beyond the very moderate degree necessary for union membership will not advance them an iota in their trade. This last fact, indeed, is brought home to every member, and a more efficacious destroyer of ambition and endeavor it would be impossible to conceive. The law does not make it easier for book-men to get employment in the newspaper branch, or for men from small cities to obtain positions in large ones. On the contrary, it acts as a barrier a hundred times stronger than any that existed before.

Under old conditions it was often the case that specially efficient men were paid above the scale and thus were, so

to speak, pioneers in a general raise that would come later. Under the priority law hardly any men get more than the scale, and the few that do owe it entirely to the generosity of their employers. Why should newspaper owners pay more when they get nothing for it — when they can hold every workman by paying the minimum? The dead-leveling results of trades-unionism have always been adduced by its opponents as a strong argument against it. The reply in the past has been that if the unions leveled they leveled up and not down; that without the unions the best men would get no more than they do now, while the average man would fall much below that rate. Under the priority law the Typographical Union can no longer make that claim. The priority law distinctly levels down.

This deplorable enactment has come to be thoroughly understood in the large newspaper offices of the great cities. There it has its support mainly among the hopelessly incompetent and among those (unfortunately there are some) who would rather annoy and hamper the foremen than maintain exact and equal justice to all. No situation-holder who favors it has yet, so far as I know, proved his sincerity by resigning his job and going to the foot of the substitutes' line. When the law comes to be equally well comprehended by the book and job printers and by the members of the small unions all over the country — and its opponents are determined to bring this about in the shortest possible time — it will be doomed and will speedily be relegated to the limbo of laws tried and found wanting — "unwept, unhonored and unsung."

FRANK C. WELLS.

QUESTIONS MEANING OF TYPOTHETAE POLICY.

To the Editor:

WASHINGTON, Nov. 20, 1908.

Truth is evidently slow in coming to the surface in our trade. Over a year ago I wrote questioning the correctness of Theodore L. De Vinne's statement that the union officials were responsible for the eight-hour strike. There was no reply. After a long wait, a gentleman from Michigan wanted to know if the union officials had been gulling him and other members. This roused Mr. Hays — one of the union's eight-hour committeemen — and in your September issue he comes back with conclusive proof from the Typothetæ sources that that organization was bitterly opposed to the eight-hour workday. If the men got it they would have to fight for it.

So much in the interest of truth, which prompted me to make the original inquiry. May I have space to make another with the same purpose in view? The report of the Typothetæ convention in the October INLAND PRINTER leads to the inference that the Typothetæ leopard is changing his spots. We are told that if a man wants to conduct a union office the Typothetæ will not interfere. Was that not always the policy of the organization — were not the printed words the same as they are to-day — and did not the officers devote all their time to inducing men not to deal with the union? Did they not try to induce firms that were never members of the Typothetæ to fight the union? If it did that three years ago, what guarantee have we the Typothetæ will not do so now? What difference is there in conditions that makes the union less dangerous now than then? Isn't it the same old devil, with the same aspirations and principles, only a little more arrogant and possessing more of the fighting spirit? If a reason for this alleged change of front were vouchsafed us by the Typothetæ it might be understandable. In the absence of reasons and in the light of events, is the Typothetæ "fish, fowl or the devil" on the union question?

You may say this is not a matter of moment, Mr. Editor, but I submit the craft has a right to know what the

Typothetæ means — is it willing to join hands in furthering the interest of all along lines approved by the great majority, or is it going to do that in its peculiar way — by opposing the workers' unions? TRUTH.

"DOUBLETONE" INKS.

To the Editor:

NEW YORK, Oct. 26, 1908.

On pages 70 and 71 of your October issue we find in an article by Mr. Frederick W. Gage a paragraph under the caption "Doubletone Inks." It appears that Mr. Gage is unaware that the word "Doubletone" is a copyrighted trade-mark of ours, and by referring under the name doubletone inks to a number of imitations of these goods that have been placed on the market by various firms under similar sounding names, he creates confusion in the mind of the printer — no doubt the same confusion that exists in his own mind.

He speaks of various defects inherent to what he calls "inks with two-tone effects," and as these statements appear under the caption "Doubletone Inks," he naturally leads the reader to infer that the doubletone inks have the same faults.

This is neither the time nor the place for us to refer to whatever merits or demerits *imitations* of our goods, made by other firms, may or may not have, but we must say that it is decidedly prejudicial to our ink, to attribute to them the defects that others may have.

When Mr. Gage warns the pressman against the use of inks which give doubletone effects, he therefore not only does an injustice to us, but deprives many a printer of the benefits of the use of the real doubletone inks — a course which may be very detrimental to that printer's business. What we wish to emphasize, therefore, is that the doubletone inks, invented by us, and introduced by us under the trade-mark and copyrighted name "Doubletone Inks," stand in a class by themselves, and that they have nothing whatever in common with any other inks that are made or sold by any other firm.

In the same issue of your paper in which the article appears, that is, the October number, you have opposite page 72 an exhibit entitled "The Creek," and which is printed with our Doubletone Autumn Green Deep. This exhibit has created much favorable comment, being considered one of the finest specimens of printing that has been shown in any trade paper for a considerable length of time.

Purely as a matter of business policy, it would be simply idiotic on our part to advertise our doubletone inks, as we have done for years, in all the various trade papers of this country and Europe, or to show such an exhibit as we have shown in your October issue, if the inks had the inherent defects which Mr. Gage attributes to them.

As a matter of fact, there is no necessity whatever for the pressman to be on his guard in handling these inks, as Mr. Gage says. With ordinary care, such as must always be used in the production of good printing, no printer will have the slightest trouble in producing effects which can be obtained with no other printing-inks, effects of such intrinsic and artistic beauty that where tried for the first time printers have been astonished at the results they were able to produce. As to slip-sheeting, there is no more necessity to slip-sheet these inks (we, of course, refer only to our doubletone inks and not to any imitations, whatever be their name) than there is for slip-sheeting with any other kind of ink, on the same kind of a job, and on the same kind of stock. To prove that this is no mere idle talk on our part, we wish to say that we can prove, if necessary, that doubletone inks are used to-day, not only in this country, but in Europe as well, on the very finest classes of printing that are produced. They are used not only on

small jobs now and then, but on numerous publications, such, for instance, as the *Burr McIntosh Magazine*, the *Illustrated Sporting and Dramatic News*, of London, *L'illustration*, of Paris, and many others which we could mention, are used month by month. The publishers dictate the use of these inks for the simple reason that they give their papers such an enhanced appearance as to increase the circulation to such an extent that their advertising becomes of greater value. The printers use them because at no greater expense than in the use of ordinary ink they are able to produce effects which are infinitely superior.

We have on file letters from the most eminent printers in all parts of the world, complimentary to our doubletone inks, which we are ready to send you for your perusal if you desire. We can furnish any evidence that is necessary to disprove all the various objections that Mr. Gage has made in regard to these inks. We think what we have said is enough for the present, as it is merely our object to dispel the false impression that Mr. Gage has unwittingly created.

SIGMUND ULLMAN COMPANY.

"PERPLEXED" INVITED TO JOIN THE LEAGUE.

To the Editor:

NEW YORK, Nov. 16, 1908.

In reply to your correspondent "Perplexed" in your November issue, I beg to say the matter he advances seems to be one of easy solution. His doubt as to the organization he should join for his individual good reduces his plaint to one of a purely personal kind, and I am a trifle surprised that he should—being of the employing class, the class we are wont to look on as the educated class—prove himself so narrow.

The society he joins must be one that stands to conserve and advance the interests of the trade at large and in so doing will foster his interests as a factor in that trade. And he, for his good, must also help the general cause, and in so doing his own.

Now, which society does that—and in doing it, takes the broadest possible view of the situation, meeting it issue by issue and supplying a remedy for the existing evils while encouraging the good points which manifest themselves?

I say the Printers' League, and to strengthen my case I cite its cardinal principle—"Justice to all"—to all, mind you. Now, I am no "knocker"—can not be, as my friends tell me I have an even disposition and a kindly nature, but I must say that of the two organizations yet undiscussed, neither can point to its accomplishments as can the Printers' League.

The Typothetæ, composed as it is of so many varying interests, can not hope to map out a plan of procedure satisfactory to all. If it helps the printer, how can it help the inkman, the paperman and the seller of presses? It is true that the better off the printer finds himself the better the chances for these gentlemen to sell him their wares. But are they not paying a pretty good premium (by joining and subscribing to the Typothetæ) for the mere chance to get into competition with one another in the placing of their products in his shop?

And then, too, they have their own troubles. What remedy does or can the Typothetæ offer for those? In fact, does it try to? I say the ground taken by the Typothetæ is untenable, its declared policy impossible and its cohesiveness of doubtful duration. Time will prove me right or wrong. But I can wait; so can the Printers' League.

The Board of Trade is a very different proposition, but its one weak point is the absolute lack of coöperation of its members, a thing unknown in the Printers' League. In fact, I know of another bad feature of the Board of Trade

which has recently been brought home to me very forcibly. It is, or would appear to the customer to be, a combination in restraint of trade, and one of the very first questions asked by a prospective customer, generally practiced by the larger ones, is, "Are you in the Board of Trade?" when seeking your estimate on a job. If your answer is "yes," why then you are "it" as far as your chances to bid are concerned, and the result is that, after one or two trials, all of which result in the same answer to the customer—"Yes"—that particular job is placed in some near-by town where no Board of Trade exists. You lose it, your city loses still some more work, and that job is the hardest of all to get back where it originated and where it properly belongs.

You see? That is the feature of the Board of Trade that drove me out of it. It's too bad, too, as there are many good points in that organization and the manager is a blamed good chap.

Well, after all, I have "knocked," and I assure you, Mr. Editor, I did not intend to when I started. But, you see, I am a member of the Printers' League and have been for some time, and am heart and soul in the movement, as its principles ring true, its successes are marked, it has hewn close and faithfully to its line of procedure, and it has assured me for a year or more what I have vainly striven to acquire by myself: a comprehensive knowledge of the caliber, the needs and rights of my employees. Also, it has shown my employees in a way they could not fail to grasp, *my* rights. And that alone is worth many times the small amount of money charged to maintain my membership.

Let me tell you a little story without mentioning any names. The business agent of a certain organization was being hounded by some of his constituents to enforce a certain rule. He tried and did his part faithfully. It was in my shop. I tried to show him the injustice of it, but whether he saw it or not I will never know. To admit it would have been his official death, and he was a young man. I was obdurate, so was he. There was a deadlock. Finally I took it to the League and a conference was held, first among ourselves and then with the union. This was conciliation. The result—without the necessity of going to the final court, arbitration—was that the committee from his union saw the point, the business agent was at once relieved of the possible (very possible) accusation of having sold out to the employer, the employee in my shop was saved from an injustice, I was spared an unnecessary pecuniary loss and all sides were satisfied. This was but an incident in the daily life of the League, but to me it was a precedent established that was of far-reaching educational value.

So, finally, I say to "Perplexed," come with us, join the League. But, my friend, do not join it unless you are prepared to stand by the League and play fair.

NO LONGER PERPLEXED.

BE EXACT.

The business world is filled with men who guess or assume or are led to understand that a certain figure is nearly or approximately or to all intents true.

But they are bossed by the man who *knows*.

Round numbers are the cloak of ignorance; definite figures form the basis of action.

Two and two make four—authorities do not differ. Mathematics do not compromise.

A few cents in a cost figure, in a job estimate, in a profit percentage, mark the line between solvency and bankruptcy—success and failure.

Build your system and your facts to give you not the approximate, the probable, the perhaps—but the precise, the actual, the definite. Be *exact*.—*System*.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE highest metropolitan office, that of Lord Mayor of London, will be held next year by a printer, who takes office on November 9. The gentleman in question is Sir George Wyatt Truscott, head of the firm of James Truscott & Sons, one of the oldest and best known of London printing houses, and it is interesting to note that Sir George's father also held the office of Lord Mayor, in the year 1879. The new Lord Mayor is a member of the Stationers' Company, and this fact has inspired the gentleman who arranges the procession on Lord Mayor's Day with the idea of furnishing a representation of "The Golden Age of English Literature." As the characters selected and their setting are of special interest to the printing fraternity, it may not be amiss to give here a résumé of the pageant as arranged, explaining first, for the benefit of those who are not aware of the nature of the proceedings, that on Lord Mayor's Day the traffic of the city of London is practically stopped for six or seven hours, while a procession that smacks of medieval times parades the principal thoroughfares. The various City Companies with flags, banners and bands take part, and if the Lord Mayor-elect is a member of any one of them, that Company provides a pageant. This year, as we have mentioned, the Stationers' Company is responsible for the show. The various poets and authors, from Chaucer to Milton, will ride on horseback with the characters of their own creation. For instance, Shakespeare is to be attended by nearly seventy persons taken from his plays. Behind him will ride Hamlet, Malvolio, Shylock, Falstaff, and all the rest of the best-known characters. Caxton will appear with an original printing-press of his period, lent by the Stationers' Company. Julius Cæsar will ride in a magnificent triumphal car of gold, surrounded by real Nubians. Attendants with banners will precede the authors. Chaucer is to be accompanied by twenty-six Canterbury Pilgrims: The Host, Priest, Monk, Friar, Man of Law, Franklin, Merchant, Prior, Tapica, Shipman, Haberdasher, Carpenter, Weaver, Leech, Poor Parson, Summour, Pardoner, Miller, Manciple, Yeoman, Knight, Squire, Cook, Clerk of Oxford, Reve and Ploughman. William Caxton is to be accompanied by three printers and a devil at work. Sir Thomas Malory will be accompanied by King Arthur and Sir Launcelot. Edmund Spenser, accompanied by the Knight of the Red Cross, Sir Guyon, Sir Cambel, Sir Talamond, Sir Arthegal and Sir Calidore. Christopher Marlowe, accompanied by Tamburlaine, Faustus, Mephistopheles, Barabbas, Edward II., Henry of Navarre and Trojan warrior and boy. There also will be Ben Jonson, Phillip Massinger, John Milton, accompanied by L'Allegro, Il Penseroso and Comus; Walter Haliday, First Master of the Musicians' Company of the city of London (1472); Orlando Gibbons (1583-1625); John Blow (1648-1708); Henry Purcell (1658-1695); John Bull (1563-1628). The City Guilds will take part in the procession. The Stationers' Company, as the "Mother" Guild of the incoming Lord Mayor, will occupy the pride of place, and send a deputation of the master, wardens and court in three carriages, accompanied by the banners of the guild and a military band.

THE Franco-British Exhibition in London, which has just closed, was in the latter months of its existence a marvellous success, and on many days the attendance of visitors was considerably over half a million. One of the most popular attractions of the show was the double octuple newspaper press, which was built by R. Hoe & Co. for the

Daily Mail, and was run daily by the proprietors of that paper for their exhibition edition of the paper. An average of sixty thousand persons passed through the *Daily Mail* building every day to inspect and admire the press, and now the grand jury have awarded Hoe & Co. the grand prix for their exhibit. This was the highest honor obtainable and the firm's officials here are naturally very proud of it.

THE new British Patents Act, to which I have previously referred, requires that all foreign holders of British patents shall manufacture the patented article in this country. Several foreign firms, principally from Germany, have already erected factories for the manufacture of their specialties, and now a new feature, created by the working of the act, has arisen, in the formation of a syndicate composed of German, American, Russian and French capitalists for the purpose of acquiring factories in England, in which British patented articles of foreign invention will be made at cost price, the syndicate charging a small commission on the sales. By doing this, foreign firms having inventions requiring manufacture in the United Kingdom will be saved the expense of having either to build or hire factories in England, furnish them with plant, and keep large staffs of workmen. The syndicate, which proposes to begin operations in this country at the beginning of next year, is to acquire several large factories in different parts of the country to begin with, and will increase their number according to the growth of its business. Under this system the American or German printing-press maker can hand over the making of his machines to the syndicate, and thus save himself all further trouble.

MASTER printers on both sides of the Atlantic might do worse than take a hint from a London firm in the matter of the encouragement of their apprentices to pursue their technical studies. The firm in question, Odhams, Southwood, Smith & Co., of Long Acre, on learning that two of their apprentices, who were attending technical printing classes, had secured prizes for their efficiency, presented each of the lads with a handsome silver watch, suitably inscribed, to mark the firm's appreciation of their perseverance. It is an example that might well be followed by other firms.

THERE is an association in the northern counties of England which is known by the title of the Federation of Daily Newspaper Owners, and a series of rules for the guidance of its policy and setting out of its objects has been issued, as follows: To facilitate the interchange by newspaper owners of their views in regard to matters of common interest; to afford newspaper owners the means of association and combination, and to watch over, protect, preserve and promote the rights and interests of newspaper owners; to constitute a central body for intercommunication and negotiation in trade disputes, copyrights, libel and other legal questions; in regard to terms with wholesale, retail and advertising agents; and all other matters affecting its members; to watch such legislation, imperial and local, as may affect the trade interests of members, to advise members in regard thereto, and to take action if necessary; to do all such other things as may be considered to be in the interests of newspaper owners. The Federation consists of firms, companies or individuals owning, publishing and issuing daily (morning or evening) newspapers. No step of general importance to the employers, or affecting the general and common interests of the members, may be taken by any member without previous consultation with the Federation; and all demands, strikes and disputes of whatever nature affecting the general and common interests of the members must be reported to the secretary. The secretary further keeps the members informed from

time to time in regard to all such matters. No member may engage any employee on strike or locked out from the office of another member during the continuance of such strike or lock-out. No member may make any general advance in wages, or make any general concession to his employees, without first reporting to and obtaining the approval of the Federation. Any member who may suffer loss from a strike or dispute with employees, or by the adoption of any measure recommended by the Federation, shall, if such member so require, be assisted by the Federation to such extent and in such manner as the Federation may decide. The Federation reimburses, in whole or in part, to members and to the secretary, all expenses, damages, fines or costs incurred in any business or matter undertaken by them with the sanction of the Federation.

THE appreciation by Americans of the work of British literary men is well exemplified by the way in which they spend their money in securing scarce or important books when they come into the market, but it is not often that the



STATUE OF ROBERT BURNS, ON THAMES EMBANKMENT, LONDON.

writers themselves come in for notice. Mr. James A. Bryden, a prominent citizen of Milwaukee, Wisconsin, has however shown his appreciation of our poet Robert Burns by commissioning a noted Edinburgh sculptor, Mr. W. Grant Stevenson, R.S.A., to make a statue of the poet in bronze. The work is just completed and is about to be shipped to Milwaukee, where it is to adorn one of the public parks of that city. The statue is twelve feet high, and represents the poet standing with a notebook in one hand and a pen in the other. The granite base is an original design, ornamented with bronze panels of "The Cotter's Saturday Night" and "Burns at the Plough." The pose chosen for the figure is somewhat different from that of the London statue of the poet, which stands in the Embankment Gardens.

THE Harmsworths, whose interests are bound up in several very large printing enterprises, at the head of which is Lord Northcliffe, have decided to build a paper mill for the manufacture of the paper required for their own publications, and have acquired the option of purchasing some forty acres of land near London, for the purpose; a quar-

ter of a million of money will be expended. The site is a most desirable one for a paper mill. Boring operations have proved that there is an abundance of suitable water. An important consideration also is that the site is almost adjoining the printing works at Rosherville of the Amalgamated Press, Limited, one of the Harmsworth concerns. The sanction of the Thames Conservancy has been obtained for the building of a pier which will allow, at all stages of the tide, the discharge of raw materials, particularly wood-pulp from Newfoundland, where works are being rapidly completed by the Anglo-Newfoundland Development Company, Limited, in which the Amalgamated Press, Limited, has a large interest. A railway siding will also place the works in direct communication with the Southeastern & Chatham Railway.

THE awakening of Turkey under the new constitutional régime and the removal of the press restrictions have given quite a fillip to printing in that country, and in the near future a good deal of business should be done there by printers' engineers and other suppliers of printers' wants. Already the travelers of French and German firms have been in Constantinople looking for orders, and the representative of R. Hoe & Co. has booked an order for a new rotary for the *Ikdam*, a Turkish daily. Messrs. Alauzet & Co., of Paris, have also taken an order for a rotary for another paper in that city. There is a wide field for enterprise on the part of the manufacturers, and American firms should lose no time in endeavoring to secure a share of the orders, but it must be borne in mind that any representatives sent to Turkey must be conversant with the Turkish language, or else be fluent French speakers. Prices, too, should be quoted in Turkish figures, and sizes given in the decimal system. Given a suitable man, there should be little difficulty in getting orders.

THE Typographical Association, which is the men's society that covers the whole of England—outside of London, which is controlled by the London Society of Compositors—has had a prosperous half-year, and in the report, which is just issued, we find that the membership has increased during the period to a total of over twenty thousand. A sum of \$26,800 has been expended on unemployed benefits, which is an increase of about \$3,300 over the previous six months. The general and superannuation funds show a combined total of \$300,000, and the labor representation fund, which is practically for political purposes, stands at more than \$5,000. This association has been devoting its efforts to a scheme of conciliation which is believed by the executive to be one that will go a great length toward preventing ruptures between employers and employed.

A NUMBER of the members of the Institute of Printers, a London association for the furtherance of social and practical matters connected with the craft, have just returned from a visit to Paris, where they appear to have thoroughly enjoyed themselves. They visited the engineering establishment of Messrs. Marinoni and saw several newspaper presses in the course of construction; the National Library; Messrs. Lorilleux's printing-ink works; Levy Fils & Co.'s Collotype Works, where they inspected the stock of fifty million pictorial post-cards which is held by that firm, and several other printing-offices. The visitors were the guests of the Master Printers and the Master Lithographers of Paris, and were fêted and fed to the utmost during their stay in the French capital.

SHOP TALK.

Cigar Dealer—"Yes, that is my wife over there—the one with the fine wrapper, American filler, and perfect shape."—*Judge*.

Written for THE INLAND PRINTER.

PRINTERS IN EGYPT.

BY OUR SPECIAL CORRESPONDENT.

LET the following excerpt give some idea of journalistic amenities as practiced in the Land of Paradox. It is culled from *The Egyptian Morning News*, printed in English and French, and has reference to the all-English *Daily Post*:

"A deputation of compositors has called our attention to a paragraph which lately appeared in our esteemed Cairo contemporary under the heading of 'An Explanation.' The paragraph generally deplores the lack of skill and *esprit de corps* which it is alleged are the chief characteristics of the Cairo 'printer.'

"We do not know under what circumstances the 'printers' work in the office of our contemporary, but we are bound to state that we are very well pleased with the men working as compositors with us. They do their best, they are conscientious and loyal, and an hour or so more or less never causes them any heartburning.

"The particular complaint of our contemporary seems not to be against the compositors, but against a man who left a large piece of wood on the bearings of the printing machine. This is essentially the fault of the 'mechanicien,' and the compositors can not be blamed. Heaven forbid that we should hold ourselves as Simon Pure in the matter of typographical errors, but what we do say, and that without reserve, is that our compositors work very hard in a difficult task, and that there is that good feeling between master and man which renders work a pleasure, and ensures the best being got out of the man."

And the explanation is this: The compositors responsible for the getting out of the Cairo papers have next to no knowledge of the language which they are setting up. Now it is a native setting French or English, then a Greek or Italian or Frenchman doing the same thing, but an English printer can hardly be found working at the case in his own language. As practically everybody here in Cairo must have some acquaintance with French, the papers appearing in that language — and they are numerous — are correctly set up. This is not being applicable to the English language, the "bulls" in spelling, division, and all the rest of it, do excite one's risibilities on occasion. But our comrades, all things considered, acquit themselves well, and there is no need to hold them up to ridicule.

New York barely outstrips the capital of Egypt in the matter of diversity of newspapers. Arab and Greek, Frenchman and Turk, Italian and Englishman, each reads the news in his own language.

But the antiquity of Egypt has not exempted her from present-day vexatious problems, and the printer arriving here, let me say from the States, may find all the trials and tribulations he had hoped to escape — especially just now. Yes, the trade is in a parlous state. The familiar "out-of-work," displaced by the Linotype, of which more presently; young girls working these machines; broken contracts with workmen; threatened strikes, the union and all other ideas of western civilization are ever present. Unfortunately, such unionism as exists here — in spite of their sprightly biweekly organ, the *Bulletin Typographique* — is not cohesive enough to achieve great results.

Cairo is a winter resort for tourists — in other words, living expenses are high. I wish as much could be said about the living wage. To begin with, the pay is monthly, with the added disadvantage of having to pay all rent each month in advance, whether it be a single room or a house. Jobbers would receive about \$30 a month. It will come as a jolt to Linotype operators — the aristocrats of the pro-

fession in Europe and America — when they learn that the pay here is about \$40 a month! Eight hours is the normal working day, with twenty-five per cent for overtime. Morning newspapermen begin work at 3 P.M.; on the evening newspapers 7 A.M. Hardly differing from the Occidental standard, the "good enough" place for a print-shop, is generally in some dark, ill-ventilated basement.

The job offices are mostly in the hands of French, Italian or Greek, and the work turned out (such of it as I have seen) differs radically from English, and especially American, standards. Long-line-short-line, profuse embellishment, variety of faces — and there's your job — the style that would have obtained twenty years ago in the countries just named. Two British firms have established branches here. The *Cairo Punch* appears weekly in Arabic with a colored cartoon of some important topic or event. *Sphinx* is an English illustrated weekly, issued during the tourist season only. It is well got up and printed in the style of the home papers; and they also do jobwork, of course using English faces and material. The latter remark is in place because the type and material used in the "foreign" offices seems to be overwhelmingly French; and one notices also the name Marinoni — the great French pioneers in printing-press manufacture — recurring ever so many times among others. German platen presses and other machinery are much in evidence; and I am told the Italians come in for their share also.

Composing machines have established themselves in the news offices, being represented by the Linotype. But if you like to put it this way, the Monotype ranks the former, having enlisted in the Government Printing Office, where this solitary representative is operated by a Britisher. The Linotypes are fairly numerous, and the American and English companies are struggling, not only in the markets but in the courts of law as well. In Alexandria the Mergenthaler is secure in two offices, while in Cairo the English concern has wedged in in four offices, the Mergenthaler in one. There are rumors of further installations by each company.

One of the papers here placed two of the fair sex on the keyboards, but a rival pulled them over when its machines were set up, which incident gave the *Bulletin Typographique* an opportunity to indulge in some banter at the expense of the former.

Arabic type is cast in local foundries. I learn that a Mr. Hallock, of the American Mission Press in Syria, was the first to cut Arabic matrices. The American "typo" is content with a pair of cases; but behold our Arab with two pair, each partitioned like our cap case, the upper ones having one hundred and twenty boxes and the lower double that number of a smaller size.

To be further in a class by himself, the native sets his type in a different way, in a different sort of stick, though the ordinary composing-stick can be used, and is used by Europeans setting Arabic. I shall try to describe: The stick is of wood, and like a tiny galley in that there is no wall at the right; so narrow, too, that they exemplify the Mergenthaler Company's motto, "One line at a time," each line of twenty-four point (the size used on newspapers) being dumped as set. The index finger overlaps, instead of the thumb, to hold the type in place, a lead or rule serving as the measure.

A knowledge of French smooths one's way considerably in Egypt, though if the "Occupationists" (the British) remain English is bound to become predominant, as there seems to be a scramble to master it. Italian is very useful, too; and if you know Greek you will be quite at home with the various elements that constitute Cairo's population.

Rain falls in Cairo perhaps four days in the year, but when the annual inundation of the Nile occurs at the begin-

ning of August the superb dryness gives way to some humidity. For my part, I could thoroughly enjoy living and the climate here, though I hope this remark will not tempt any reader to come in search of employment. Something picturesque is always in sight, and a prolonged stay would induce one to become an antiquarian. Look into the face of the Sphinx and try to solve its riddle; ascend the Pyramids and explore their interiors; visit the site of Heliopolis, the most ancient of all cities, and gaze at the granite obelisk which alone endures; the Khedivial Library contains beautiful specimens of the work of the ancient forerunners of our art — papyri writings and illuminated Koran parchments; the mummy of the Pharaoh "who knew not Joseph" is in the Museum of Antiquities.

Since I have been here I observe that a certain phrase common with us has about served its purpose as a term of reproach. Those well-kept, well-shod, decorated, sturdy little quadrupeds — the donkeys — are important members of the community. If you want to go a journey, orthodox fashion, it's the trim little "burrico" with its Arab owner trailing behind that will carry you; if you are belated and the trains have ceased to run, it's the same patient ass that will take you safely home. But look at his country brother: not so gaily caparisoned as he of Opera Square, he nevertheless cheerfully bears his heavy burden — whether it be of market produce or hauling a cartload of native women on their way to the cemetery — earning his living by hard, patient toil.

A GREAT COUNTRY.

An Irishman named Pat Sullivan, hearing stories to the effect that people in America were mind readers, that money could be found in the streets, etc., decided to come to this country.

Shortly after his arrival in New York he picked up a purse containing \$450. Said Pat, pocketing the purse, "O'im beginning to belave phwat Oi heard."

Upon boarding a car, he heard the conductor calling off names, and noticed that at each call some one arose and left the car.

"Lewis!" called the conductor, and a man got off.

"Clinton!" Another man got off.

"Elizabeth!" A lady got off.

Sullivan thought this something wonderful.

"Thompson!" called the conductor, and another man got off.

Pat was about to ask the conductor how he managed to do this, when the conductor called "Sullivan!"

Pat bounded out of his seat, saying to the conductor, "O'im Sullivan," and got off the car.

"Well, I wonder phwat next," said Pat to himself, standing on the corner. He had not long to wait, however, for in a few moments a lady approached him and asked, "Is this Sullivan?"

"Yis, madam," said Pat. "Phwat can Oi do for yez?"

"Well, I want 450 Sullivan," said the lady, who was looking for a certain address.

Whereupon Pat, overwhelmed with astonishment, reached into his pocket and handed the lady the \$450 he found, remarking, "Begorry, but this is a great country!" — *Crocker Quality.*

SHE KNEW.

At the closing exercise of a Syracuse school a little girl was asked: "Who is the head of our Government?"

"Mr. Roosevelt," she replied, promptly.

"That is right," said the teacher, "but what is his official title?"

"Teddy!" responded the little miss, promptly. — *Wasp.*

Written for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

A HOUSE in Magdeburg offers a new substitute for wood and brass type, to which it gives the name of "ferrotype." It claims for its type a hardness equal to steel.

By means of a process as yet kept secret, a firm in Berlin claims to be able to produce pictures resembling heliogravures to the extent of forty thousand copies in cabinet form daily on each machine employed.

A COMPANY for the insurance of half-tone screens has been formed at Leipsic. It operates on a three per cent premium, and replaces all damaged screens with new ones of like manufacture. One valued at 1,600 marks was recently replaced.

A NEW material of which to make tint-plates is now offered in Germany under the name of "Celluleum." It is composed of a celluloid surface mounted upon a linoleum base. The design is easily cut through the celluloid, which is polished in such a manner as to present a perfect inking surface.

ACCORDING to the latest statistics of the International Postal Union, Germany writes yearly 1,394,000,000 post-cards. The use of post-cards has in the last ten years been immensely increased through souvenir cards. No other land can show as large a consumption of post-cards. England ranks second with a consumption of 800,000,000; next follow the United States with 799,000,000, Japan with 665,000,000, Austria with 326,000,000, British India with 310,000,000, Russia with 162,000,000, and Hungary with 104,000,000.

GERMAN printing and stationery trade journals are discussing a proposition that the size of post-cards be increased from 9 by 14 centimeters, the present prevailing size, to 10 by 15 centimeters. Besides giving more room for pictures and correspondence, the cards would serve as measures of the metrical system, giving the units 15, 10 and 5 centimeters, the latter dimension being indicated on the address side of the cards by a vertical line showing the limit of the space within which communications may be written on that side.

THE question of word-compounding worries the telegraphic section of the German postoffice department the same as it does compositors and proofreaders. The word-length in telegrams is limited to fifteen letters. So many senders of messages endeavor to get in as many words as possible by combining one or more words into one-word forms that the department has found it necessary to make regulations to limit these to such as may be truly considered proper combinations according to the rules of grammar and the genius of the German language.

THE question, "What is a foreman?" having been raised and discussed in printing circles, is answered, and a definition given, by the German Federation of Foremen, in its latest annual report. The definition given has been accepted by the employers' association and has also been recognized in an elucidative "commentary" on the generally accepted wage-tariff of German printedom. "A 'foreman' (*Faktor*) is one who directs or leads an industrial establishment or a department thereof, that is, who apportions the work and supervises its production, engages and discharges the workers, and distributes to them their pay; above all, is not constantly engaged as a fellow workman. Reading of proofs is not considered one of his functions. A foreman, therefore, must not himself compose, distribute or make up type-forms. A pressroom fore-

man must not serve constantly any one machine nor make ready. A stereotype foreman must not constantly engage in any one operation, such as matrix-pressing, finishing, or other journeyman's work."

ACCORDING to the press laws of Germany each periodical publication must bear the names of the publisher and the printer, the regulations permitting these to appear in lines at the end of the reading matter or the last page, or in the shape of an imprint. A publisher recently issued a two-page extra. A copy happened to get printed only on one side and passed into circulation. Like the bread that falls buttered side down, the page bearing the imprint was the one that missed being printed on this copy. As a result publisher and printer were haled before the magistrate. The printer was acquitted, because he had instructed his employees as to their duties in the production of the sheet; but the publisher was fined 10 marks because he should have seen to it that each copy of the issue complied with the law.

GERMAN patents have been granted to Kramer Web Manufacturing Company, Philadelphia, for a bronzing attachment on printing-presses (201,328); Mergenthaler Linotype Company, New York, for a linecasting machine with magazines removable in front (202,002); A. B. Dick Company, Chicago, for a self-feeding mechanism for rotary pattern-printing machines (202,248); Charles Frederick Rockstroh, New York, for an improvement on printing-plate basis (202,068); International Typograph Company, New York, for a linecasting machine having matrices with a number of letters thereon conducted on endless wires (203,755); Duplex Printing Press Company, Battle Creek, Michigan, for a cutting, folding and delivering mechanism on printing-presses (203,185 and 203,718), and for a printing-press having cylinders moving over a stationary form (203,952).

FRANCE.

FROM newly discovered documents it has been ascertained that stereotypy was invented in 1808, and not, as has been hitherto supposed, in 1829. The invention of the process had been ascribed to Claude Genoux, of Lyons, but now the inventor is declared to have been Jean Baptiste Genoux, of Gap.

A NOTEWORTHY decision has just been rendered in a French court, in favor of a printer. One of his customers, a large dry-goods house, whose catalogue he had printed for a number of years, transferred this to another printer. He thereupon sued the house upon a claim of copyright in the artistic get-up of the catalogue, in the arrangement of its form, its borders and its engravings, etc.; that he was entitled to reparation for the damage he incurred by the transfer of the work to another printer. The case came to trial and the court, in giving a verdict in his favor, declared that a printer had as much property right in his artistic creations as the painter, the author and the photographer has in his. This will be readily understood, but hitherto such a right has not been accorded to the printer.

A NEW color-photographic process, similar to that of Lumière, is announced as the results of experiments by M. Dufay, of Paris. It relies, like that, upon the introduction of a light-filter of microscopic elements between the emulsion and the light, but deviates from the former paths, in the use of a peculiar style of filter. This consists, unlike that of Lumière, not of regularly distributed elements, nor is it built up of a transverse cutting of blocks of colored leaves or threads, and it has nothing in common with the filter-layers of Ducas du Hauron and Powrie; but consists of a single, thin, thoroughly homogeneous, fully transparent sheet of gelatin of a soft grayish tint. The filter elements (blue, yellow and orange), without the addition or aid of

foreign materials—such as starch grains, colored lacs, grease colors, etc.—are established throughout the gelatin film by the local coloring of every point by means of a peculiar method. The elements combine themselves in mathematical order, excluding all auxiliary filling substances. The eye perceives, therefore, a completely homogeneous mass, so that single color elements are not distinguishable, as is often the case with autochromatic plates.

SWITZERLAND.

DR. JOHN H. SMITH, of Zurich, has invented a new polychrome screen for photographic and photoprinting purposes, which differs from other screens in that it is made up of equal-sided, equal-sized, hexagonal surface elements ranged together in such a manner that the three elements surrounding each central point are made up of three different colors. This renders it possible in color-photography to secure the most effective and regular distribution of the three primary colors, without offending the eye with straight color lines or chainlike assemblages of colors.

It may not be generally known in America that one of the functions of the postal departments of Switzerland and Germany is that of acting as middleman between subscribers to and publishers of periodicals, and that one can go to any postoffice and there subscribe for any journal or magazine published in these countries, and that on behalf of the publishers the Postoffice Department sees to the delivery of the periodical and to the collection of the money due from the subscriber. What would the powers-that-be in Washington, who are so strenuous in hindering the press by means of postal restrictions, say to a plea for the introduction of this European custom in this country, and also to a proposition recently broached at a congress of Swiss newspaper publishers held last September in Thun, by its president, Herr Jent, having for its object the transfer to the Postoffice Department of the subscription and collection business of all the newspapers of Switzerland? (In Europe they consider the postoffice an institution meant to be a benefit to the people—to help business, education and social life.) The proposition of Herr Jent evoked considerable debate in the congress, opinion being divided both as to its desirability and feasibility.

AUSTRIA.

VIENNA has 290 printeries, of which 279 work under union wage scales, and fourteen typefoundries, of which only one is an open shop.

A CORRESPONDENT of *Die Graphische Welt*, of Vienna, in speaking of foot-notes and reference marks, observes that there is a general tendency to use consecutively running superior figures for reference indicators instead of the time-honored stars, daggers, etc. Viewed from the practical side, this practice has won commendation both from authors and printers. But, one evil factor is to be noted in the use of superior figures, namely, that, because of their diminutive size and light weight, they are not easily observable—in fact, they often have to be searched for—thus increasing the work of the proofreader, as well as hindering the reader in his perusal of a book. To obviate this evil, he suggests the use of small figures of heavier face. As the old practice of inclosing reference figures within parentheses is falling into disuse, because where there were many such references they detracted greatly from the evenness and beauty of the page, it is all the more desirable that the superior figure or letter references have a stronger, more readable face.

VENTILATION.

Broken Broker—"Gimme something to blow out my brains with."

Dealer—"Air-gun, sir?"—*Office Topics.*

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING
TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE
ORDER OF THE MONTHS AND DAYS ON WHICH THEY
OCCURRED.

COMPILED BY N. J. WERNER.

DECEMBER.

December 1.—Caxton issues "The Lyf of Charles the Great," 1485....Adam Gérard Mappa, the earliest New York typefounder, baptized at Doornick in Hainault, Belgium, 1754....Jerome B. Painter, active member of the Painter & Co. Typefoundry, of San Francisco, born at Mount Joy, Pennsylvania, 1827....William R. McLean, noted union printer, and eighteenth president of the International Typographical Union, died in Washington, D. C., 1879, aged fifty-four....Frank Wayland Palmer, Public Printer of the United States from 1889-93 and 1897-06, died in Chicago, 1907, aged eighty.

December 2.—Robert S. Menamin, editor and publisher of the *Printers' Circular*, born at Newton-Stewart, County Tyrone, Ireland, 1833....First convention of printers' unions held in New York city, 1850.

December 3.—George W. Childs becomes proprietor, and William V. McKean editor, of the *Philadelphia Public Ledger*, 1864.

December 4.—William Crawford Conner, eldest son of James Conner (founder of the old noted New York Type Foundry), born in that city, 1821....Timothy Alden, inventor of a typesetting and distributing machine, died, 1858....Leo Monheimer, famous swift typesetter, born at Lancaster, Missouri, 1864....Date of "*Tractatus expositivus super libros posteriorum Aristotelis*," printed at Oxford, 1517.

December 5.—John Bewick, the eminent engraver on wood, died, 1795, aged thirty-five....The first iron composing-stick made its appearance (invented by Hubert Rey, of Lyons, France), 1796....William Blades, noted English printer, author, and bibliographer of Caxton, born at Clapham, England, 1824....The international agreement as to copyrights went into effect, 1887.

December 6.—William Perry, celebrated proprietor and editor for thirty years of the *London Morning Chronicle*, died, 1821.

December 7.—John Barrett receives a patent to print a dictionary in Latin and English, 1572....Seth Adams, brother of and partner with Isaac Adams in press-building, died at Newton, Massachusetts, 1873....Thomas Nast, the famous cartoonist, died at Guayaquil, Ecuador, 1902.

December 8.—Col. William W. Clapp, over twenty-five years editor of the *Boston Journal*, died, 1891....Henry Rush Boss, veteran printer and proofreader of Chicago, died in that city, 1907, aged seventy-two.

December 9.—Wilhelm Koenig, son of Friedrich Koenig—the inventor of the power press—and member of the firm of Koenig & Bauer, at Oberzell, Germany, born, 1826.

December 10.—Daniel Appleton, founder of the publishing house of Appleton & Co., of New York city, born at Haverhill, Massachusetts, 1785....Columbia Typographical Society of Washington, D. C., founded, 1814.

December 11.—Henry II., King of France, decreed that the name and surname of any one who publishes a book shall be exposed and printed at the beginning of the book, as well as that of the printer, with the sign of his domicile, 1547....Samuel Nelson Dickinson, printer and typefounder of Boston, born at Phelps, New York, 1801....Benjamin Edes, at one time part owner of the *Boston Gazette*, died, 1803....William H. Woodward, St. Louis' most prominent printer, born at Coventry, England, 1834.

December 12.—Richard Ennis, old-time printer and stationer of St. Louis, and printer of books in the Cherokee language, also publisher of the *St. Louis Stationer*, born in Kilkenny, Ireland, 1833....James Smith, poet, printer and librarian, died in Edinburgh, Scotland, 1887.

December 13.—Date of colophon in first book printed in Mexico, 1540....Joseph Howe, printer, and member of the Canadian parliament, also secretary of state, born at Halifax, Nova Scotia, 1804.

December 14.—Samuel Kneeland, an early Boston printer, died, 1769....Charles Wells, prominent as manager of the old Cincinnati Type Foundry, born in Cincinnati, 1822....John Polhemus, noted New York printer, died, 1894.

December 15.—Ivan Feodoroff, "first Russian printer of whom there is any authentic account," died, 1584....Lord Stanhope, experimenter in presses, stereotypy and logotypy, died, 1816....John Polhemus, printer and publisher, of New York city, born near Haverstraw, New York, 1826 (see Dec. 14)....W. W. Pasco, editor of the "*American Dictionary of Printing*," and prolific writer for the trade press, died, 1898....David Atwood, printer, editor, and congressman from Wisconsin, born at Bedford, New Hampshire, 1815.

December 16.—The *Weekly Miscellany*, published by Dr. William Webster (under the assumed name of Richard Hooker, Esq.), in London, started, 1732....Samuel Nelson Dickinson, printer and typefounder, of the old Dickinson Type Foundry, of Boston, died at Roxbury, Massachusetts, 1848.

December 17.—Sterling P. Rounds, Public Printer in 1881-85, and printers' supplies dealer, and establisher of the first electrotype foundry in Chicago (1856), died in Omaha, Nebraska, 1887.

December 18.—Joseph King, senior proprietor of the *Pittsburg Commercial Gazette*, died, 1882, aged seventy-six.

December 19.—William Bowyer, Jr., of London, considered the most learned and distinguished printer of his time, born in White Friars, London, 1699....Thomas Paine publishes at Philadelphia the first number of the *Crisis*, 1776.

December 20.—William Blackwood, founder of the eminent magazine bearing his name, born at Edinburgh, Scotland, 1776....William Filmer, one of the first printers to make practical use of electrotyping, born in Chatham, England, 1825....Amos Pettibone, of the noted printing house of P. F. Pettibone & Co., Chicago, born at Brasher Falls, New York, 1843....First copy of the *Chicago Daily News* issued, 1875....Frederick G. McNally, of the noted printing firm of Rand, McNally & Co., of Chicago, born in that city, 1865....Date of publication of "*Editio de concinnitate grammatices et constructione nouiter impressa*," printed by Ursyn Milner, of York, England, 1516.

December 21.—Second newspaper in America, the *Boston Gazette*, established, 1719....Senator Preston B. Plumb, of Kansas, in early life a printer, died at Washington, D. C., 1891.

December 22.—Stephen Daye, the first printer in the United States, died at Cambridge, Massachusetts, 1668....The *American Weekly Mercury*, the first paper in Philadelphia, established by Andrew Bradford, 1719....Edmund Fry, noted London typefounder, died, 1835.

December 23.—Henry W. Grady, noted editor of the *Atlanta (Ga.) Constitution*, also orator and statesman, died, 1889, aged thirty-eight.

December 24.—David Hall, partner of Benjamin Franklin, died, 1772....A. O. Russell, of the noted house of Russell, Morgan & Co., of Cincinnati, born in McConnellsville, Ohio, 1826....Lewis Graham, noted printer of

New Orleans, Louisiana, died in that city, 1905, aged eighty-four.

December 25.—Theodore L. De Vinne, noted New York printer and writer on typographical subjects, born at Stamford, Connecticut, 1828....Stephen McNamara, well-known pressman, subsequently a prominent roller manufacturer of Chicago, and writer for the craft press, born at Boston, 1841.

December 26.—Thomas Newcombe, printer to King Charles II. of England, died, 1681, aged fifty-three....Albert G. Beaunisne, assistant publisher of the Chicago *Daily News*, died, 1907.

December 27.—Thomas Guy, noted bookseller and philanthropist, in Lombard street, London, died, 1724....William Bowyer, an eminent London printer, died, 1737.

December 28.—John Fagan, an old-time printer and stereotyper of Philadelphia, born in that city, 1799....Robert Carter, founder of the publishing house of Robert Carter Brothers, of New York city, died, 1889....Marshall Train Bigelow, one of the most distinguished master-printers, and connected with the University Press, of Cambridge, Massachusetts, died in that city, 1902, aged eighty.

December 29.—John Cawood received the patent of king's printer from Queen Mary, as successor to Richard Grafton (king's printer to Henry VIII.), 1553....First meeting of New York Typographical Union No. 6, held, 1849.

December 30.—Harry G. Forker, managing editor of the Chicago *Chronicle*, died 1896, aged twenty-eight....John R. Clark, noted printer and proofreader of Chicago, died in that city, 1896, aged fifty.

December 31.—Ulrich Hau, citizen of Vienna, said to have been an apprentice in Fust & Schoeffer's office, and who introduced printing in Rome under the auspices of Cardinal Torquemada, issued the Cardinal's "Meditations" from his press this day, 1467....Edward Ruthven, eminent Philadelphia engraver of type-faces, born in Scotland, 1811....Joseph B. McCullagh, eminent as editor of the St. Louis *Globe-Democrat*, died in St. Louis, 1896, aged fifty-three....Henry O. Shepard, president and founder of the Inland Printer Company and the H. O. Shepard Company, of Chicago, died in that city, 1903, aged fifty-five.

DEMOCRAT EDITOR COMPLAINS.

The *Democrat* man admits the truthfulness of the charge that he habitually wears a cadaverous, hungry look, but it seems that men qualified to judge have been seeing more than that. Some one seems to have sent my name to every booze house in the Southwest that is looking for prospective customers and whole stacks of literature have been coming this way. Not long ago a brother editor happened along and, after a glance at my classic countenance, confidentially inquired if I could give him the combination that would unlock either the State or some private dispensary. The night after the election a prominent Republican of the town, who was almost as full of Sunnybrook as he was of joy over the election of Taft, made a similar request, and the very next day a drummer for a typefoundry came along and insisted that his health would be greatly improved if he could surround about a quart. To cap the whole affair, I ran across an acquaintance a few days ago, who, for want of something stronger, was taking what spiritual consolation he could from a bottle of lemon extract. He evidently thought he would be called on to treat, for he whisked that bottle of lemon extract out of sight before you could say "scat." Verily, we seem to be making a devil of a reputation.—*Ada Weekly Democrat*.

Written for THE INLAND PRINTER.

POSSIBILITIES FOR INVENTORS IN THE PRINTING TRADE.

BY JOHN L. GRABE.



WHILE the disciples of Gutenberg are generally recognized as the most skilled of mechanics, the fact remains that few (if any) printers have advanced the craft.

No inventions in printing have as yet been made by a working printer. Small inventions in the trade have proved blessings to the craft and have won fortunes for the discoverers, as witness the sectional blocks used in the three-color process.

Fame and fortune have ever awaited the man with initiative. So simple and necessary a household article as the lucifer match brought a fortune of \$30,000 to a man unskilled in any trade. A prize of this value was offered for the design of a machine which would take a piece of wood, make, count and enclose two hundred matches in a strawboard box, the latter to be manufactured and printed as a part of the operation. Within one month after the announcement the firm was approached by a man with drawings of a machine which was perfect.

The writer, in his experiences in job-offices throughout the country, has noted the following possibilities for an inventive mind:

In connection with the Linotype machine no device has as yet appeared which, with one operation will cut and trim a slug which has been cast to admit of the insertion of a cut or electro. A device of this character should perfect the job by one operation.

Spacebars are notoriously cranky. No method for repairing them has as yet been devised. Several machine shops make this line a specialty.

A very annoying condition in a print-shop is an empty lead and slug rack. The United States Government expended a fortune for a machine which separates, wraps and counts coins of different denominations. Why not have a machine which separates leads and slugs and stacks them according to their lengths?

A method of mounting half-tone cuts on wooden bases in such a manner as to allow the caption to be brought closer to the printing surface would prove of inestimable value in artistic composition.

Why some method of bending the bevelled section of a cut so as to secure it at the sides and ends has not been devised seems to indicate that printers are seldom inventive.

There are many makes of rule-shaving and mitring machines of microscopic accuracy, but every one is deficient in its most vital feature. A firm that can afford to buy rules for each individual job should be provided with a machine that will cut such a rule without waste of material or loss of time. No mitring machine on the market is so constructed as to cut two rules of the same length. A machine to do this work accurately should be provided with a gauge which would make it impossible to shave off more than the required amount.

A careful observer will discover at nearly every turn possibilities for improvements in composing-room, in press-room, bindery, etc. It is a fact that more consideration is given to clerical work and other affairs than to the money-earning branch of an establishment, that is, the mechanical department. Conditions, however, are constantly improving through coöperation of employer and employee.

TOOLS—AND THE MAN.

The true epic of our times is not "Arms and the Man," but "Tools and the Man," an infinitely wider kind of an epic.—*Carlyle*.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

RELIGIOUS OR ECCLESIASTICAL PRINTING.

The coming of the holiday season, with its demand for programs, announcements, cards, etc., for Christmas entertainments and other affairs of the church, makes the subject of ecclesiastical printing of vital interest to the printer at this particular time. During the current month he will be called upon to furnish much work of this character, and it is essential that it be fitting as regards typography, decoration and stock.

The Gothic or black letter, commonly known to the printer as text type, is the logical letter for use in connection with printing of an ecclesiastical nature. Born in a

religious atmosphere, and at a time when the black letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should have its beginning in the Gothic letters, and that the first type should be cut in this form. The fact that the printing of that period was entirely of a religious nature makes

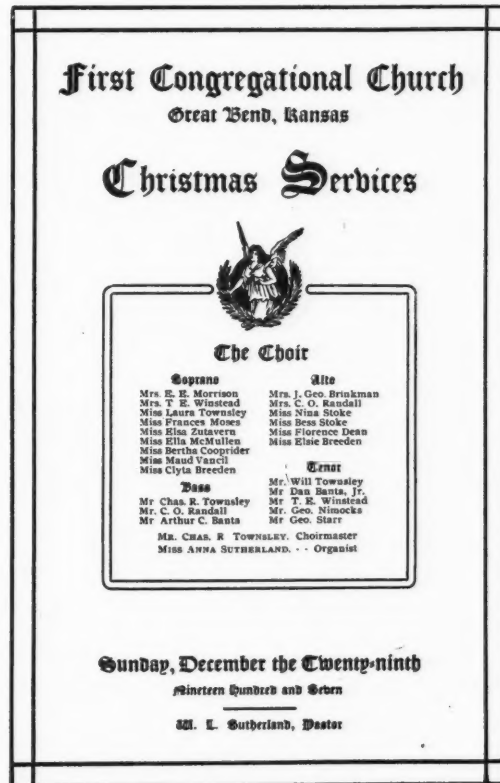


FIG. 2.—An appropriate combining of Gothic and Roman letters, but showing an excess of space between words in large display lines.



FIG. 1.—A modern black-letter form. From lesson sheets of the I. T. U. Course in Printing.

unavoidable the association of the black letter with ecclesiastical work. Generally speaking, the Gothic letter is divided into two forms—round Gothic and black letter—the former, as its name implies, being a round, open text letter, while the latter is a form in which the amount of black in the line overbalances the white. Fig. 1, a plate reproduced from one of the lesson sheets of the I. T. U. Course of Instruction in Printing, shows a modern black letter. While it is rather plain in comparison to some of the Gothic variations, and lacks a certain richness to be gained by their sharp or spiky terminals, still it furnishes a letter that is very easily read.

In using the black letter the printer must bear in mind several things. He must remember that first of all he should endeavor to make his page or group of type as black as he possibly can without sacrificing legibility. With this thought in view he will avoid leading out between lines and will use thin spaces between words rather than the spaces ordinarily used with the Roman letter. The rich, even tone so desirable in a page of Gothic type is lost when spots of white, caused by wide spacing, appear. The black letter resulted from the condensing of the original Gothic form in the desire to save space—presumably on account of the expense of the parchment on which the lettering was done—and when we widely space a letter which has as its main feature of design a condensed form, the absurdity is at once apparent.

The old-style letters which approximate in shape the classic Roman — among which the Caslon is perhaps the best — may also be used for work of this nature, especially on pages which contain a considerable amount of text and which, if set entirely in the Gothic type, would be hardly

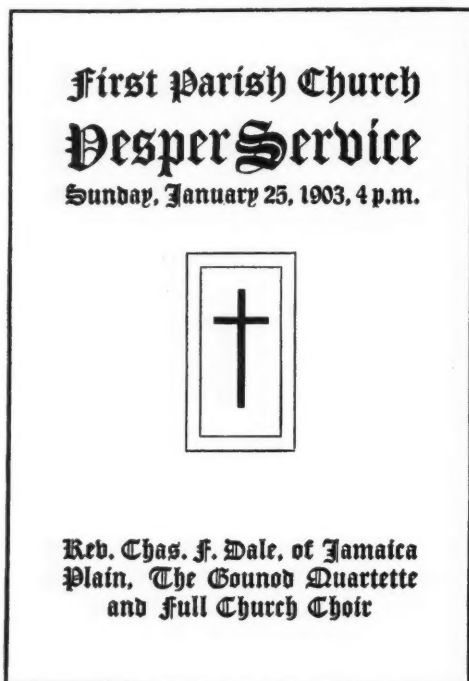


FIG. 3.—An appropriate decoration for ecclesiastical printing, and one easily constructed.

legible. Fig. 2 shows a page of this character. The use of the Roman letter in this connection is very pleasing, and results in a page that is easily read. Modern Roman — a letter of a later period, being first used in the latter part of the eighteenth century and which, by reason of its smoothness and roundness, does not harmonize with the Gothic forms — should not be used in this work. The question of wide spacing above referred to applies to Fig. 2, as less space between the words in the larger lines at the top of the page would result in a decided improvement.

The question of decorative effects as applied to ecclesiastical printing is to a great extent solved for the printer by the typefounders, from whom numerous beautiful and appropriate ornaments of an ecclesiastical nature may be obtained. Failing in these, the printer may readily construct from three pieces of labor-saving rule a simple Latin cross, similar to that shown in Fig. 3, which will answer all ordinary demands for decoration. Whatever ornamentation is used, however, must be thoroughly in harmony with the spirit of the work. A discordant note in the way of an inharmonious type-face or ornament is quickly noted in this class of printing, and it is far better to avoid all decoration than to use something which is not thoroughly appropriate. Fig. 4 shows the use of the popular geometric decorative designs applied to this work. The filling in of the squares caused by the crossing of the rules is very pleasing, especially when the work is printed in two colors, as was the original of this illustration.

As to the stock for printing of this character, antiquated paper, either laid or wove, should be used. The modern coated papers have no place in this work. The character of the Gothic letter, both historically and as regards form, makes its use on the coated papers unde-

sirable. (And in this connection it is perhaps well to include printing other than that of an ecclesiastical nature in the protest against the coated stock. While the development and growth of the half-tone as an illustration medium has made necessary an increase in the use of coated paper, still we can not help feeling that it should be confined to the printing of half-tones and not used as generally as it is at present.) Pure white stock furnishes an effective setting for the conventional color combination of black and red-orange, although a slightly tinted stock, approximating in color the parchment of the hand-lettering, is pleasing.

The above reference to the conventional color combination of black and red-orange tells the story of colors for this class of printing. The question has, to a great extent, been decided by the custom of centuries. From the days of the early printed books, in which space was left for the head and tail pieces and initial letters — to be put in afterward by hand and illuminated in red-orange — custom has decreed that these shall be the colors used, especially for the Christmas season.

The questions of typography and decoration for ecclesiastical printing are not, and can not be, subject to that variable thing which we call "style." A proper consideration for the "eternal fitness of things" will dictate

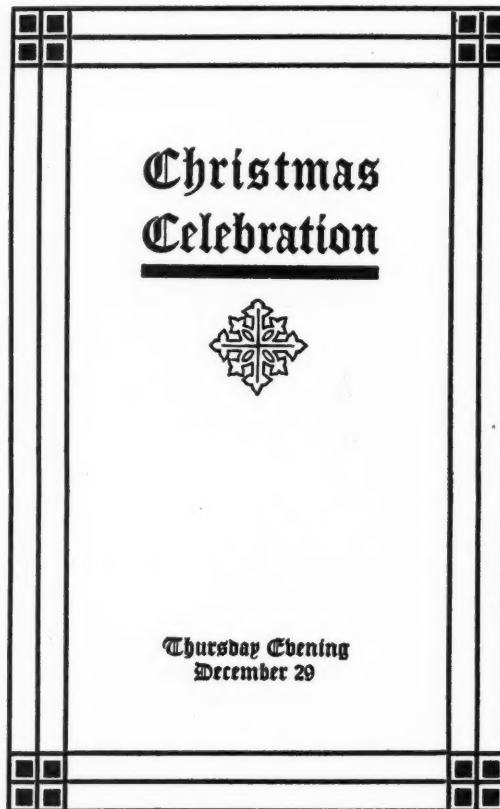


FIG. 4.—An application of the popular geometric design to printing for the Christmas season.

that when one sits in a church, surrounded entirely by Gothic design — windows, arches, paneling and even the ends of the pews influenced by the Gothic — the use of Gothic letters on the program which he holds in his hand is inevitable. He may not know anything at all about printing or architectural forms, but he can not fail to appreciate the harmony, nor can he fail to notice the discordant note that is produced when something other than the Gothic form is used.

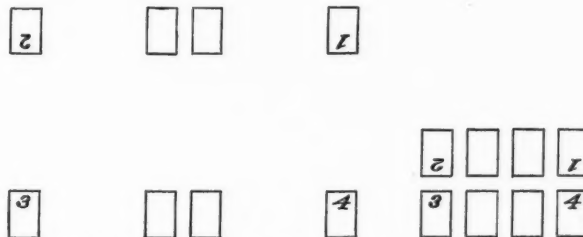
Written for THE INLAND PRINTER.

IMPOSITION OF FORMS BY RULE OF FOUR.

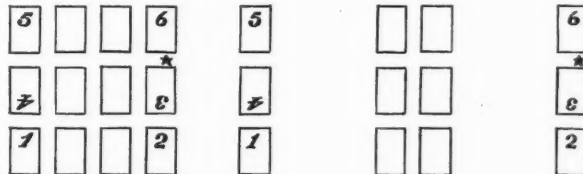
BY JOHN H. REED.

TO state that the "lay-outs" of nearly every form in use in establishments where hand-folding is done could be mastered at home in a few hours by a printer unfamiliar with this branch of the art would seem preposterous to an outsider, yet with the aid of a few simple rules known to all experienced stonemen, this becomes possible. The fact is that this feature of stonework is secondary in importance to well-balanced margin-making and perfect register, particularly in multi-color work.

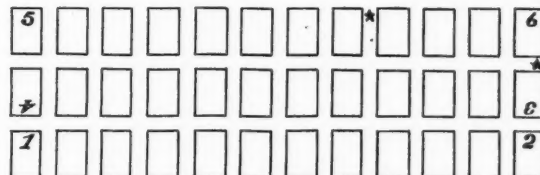
In the accompanying diagrams it will be observed the



Eight-page form and same spread for a skeleton of a sixty-four.



Twelve-page form and same spread for a skeleton of a twenty-four.



Thirty-six-page form made up of three twelves to fold without cutting.
Stars indicate points for bindery markers. Twelve, twenty-four and thirty-six may be folded without cutting, or may be cut.

positions of but four pages are shown in any form with the exception of the 5's and 6's in the twelve group, yet it is safe to say that if the four rules which follow are carefully observed, success will be met at the first attempt at imposing any form here shown, which practically embraces all desirable lay-outs.

It may be stated that the corners of all forms, excepting those hereafter mentioned, bear pages 1, 2, 3, 4; that page 1 is always placed at the lower left-hand corner of the form; that the heads of all pages on the same row are turned in the same direction; that heads and feet of pages alternately face each other, except in the twelve group, the diagrams showing the difference, and that these are all "work-and-turn" forms, which means that they are first printed on one side of the sheet, and then turned over and backed up with a second impression, which perfects two copies of the form. By dividing a form in the center (the long way) one half can be printed first and then the sheet backed up with an impression from the other half of the

form. This is termed a "sheetwise" or a "work-and-back" form, and is usually resorted to when the whole form is too large for a press.

It is advisable, and will be found to be an interesting game of "solitaire," if the beginner will provide himself with sixty-four visiting or similar cards and number them from 1 to 64 to represent type-pages. Following are the four rules referred to above:

RULE 1.

The folios of any two pages placed head-to-head (that is, one head above the other), when added together must result either in a sum *one more* than one-half the total number of pages in the form or *one more* than one-and-one-half the total number, as in a 4-page form, 3 or 7; 8-page, 5 or 13; 16-page, 9 or 25, etc.

RULE 2.

The folios of two pages placed side by side when added together must result in a sum *one more* than the total number of pages in the form.

RULE 3.

As the pages being laid down advance, numerically, those next to which they are placed, either above, below or beside, continue to decrease numerically.

RULE 4.

All pages which back each other, as 1 and 2, 3 and 4, etc., must rest at equal distances from the center of the form.

With reference to the diagram it is suggested that the beginner lay out a 4-page form first. This is shown in the sixteen where the blank pages are taken out and 1, 2, 3 and 4 closed up. Next fill in the 8-page form: lay the first four pages, then see Rule 2. Try the sixteen next, see first Rule 1, next Rules 2 and 3. Rule 4 should be considered at

all times. From this on will be easy sailing until the thirty-six is tried. There are three 12's to this form. From page 1 to 12 is made up in the two side sections, 13 to 24 utilizes all the center section and the remainder is placed in the two side sections. As a suggestion it may be stated that page 13 comes next to page 12.

In conclusion it may be said sixty-four pages is the limit of any form which will fold, and this will not do so well. All other large forms, say 48's, 72's, 96's and 128's are merely multiples of smaller forms. Long forms, say a long sixteen, are made up by dividing a regular sixteen in the center and placing the two halves side by side, so that pages 3 and 4 come together. Combination forms are mere matters of calculation.

To become familiar with folding, copy lay-outs on sheets of paper according as they are mastered.

Written for THE INLAND PRINTER.

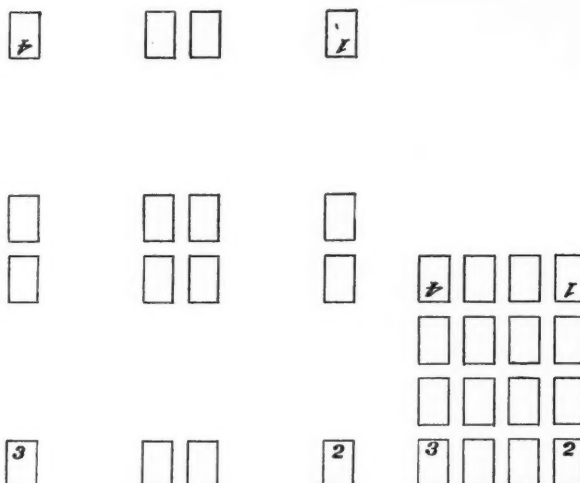
UTILIZING THE SCRAPS.

BY LOUIS VAN HARTESVELDT.



PRINTERS who realize that the ever-increasing scrap-pile is a valuable asset, but who have no method for profitable utilization, will be interested in the following plan:

Assort all the scraps, tying each lot into a bundle. Keep out a sheet of each and mark in the upper right-hand corner the kind, quantity and size. The same should be marked on the top sheet of the corresponding bundle. Before replacing the bundles on the table divide it into enough divisions to properly classify the different papers, by nailing strips of four-inch board edge up on the table. We use four divisions labeled



A sixteen-page form and the same spread for a skeleton of a sixty-four.

UNION VIEW OF TYPOTHETAE'S POSITION.

"The Typothetæ's attitude toward the unions continues to be that of the opportunist," says the *American Pressman*, official organ of the International Printing Pressmen's Union. "The delegates to its convention in Boston had the opportunity to choose between a pronounced anti-union policy and one involving a recession from the equivocal declarations of the Higgins agreement and which would have paved the way for the formal recognition of the unions. The adoption of either by the convention would have meant a more clearly defined policy on the question of union labor than the Typothetæ has essayed in the past.

"The Typothetæ's position on this question has been far from a scientific triumph, and perhaps it is not to be expected that the element in it which had saddled it with its militancy would agree at once to such a modification of it as is necessary to render it practical and as it was made apparent a goodly percentage of the delegates in the Boston convention preferred. The support of the anti-union proposition was inconsiderable, while it was given out that there were votes enough in the convention to pass an endorsement of a form of agreement such as that between the unions and the Newspaper Publishers' Association. There were evidences in the convention that the Typothetæ's long contest with the several international unions in the trade over the eight-hour day had become tiring—not to say discouraging—and progressive delegates were prepared to extract something practical out of the confusion, in the hope of saving to the Typothetæ a place of usefulness in the industry.

as follows: "Book Papers," "Writing Papers," "Cover Papers" and "Card Board." Now place all the bundles in their proper division, smallest toward the front.

The sheets kept out, representing each bundle of scraps, are now filed on an 18 by 12 inch board clip, or between a spring-back cover. Indexes marked to correspond with the divisions on the table may be made of heavy board, with a strip of cloth glued on the left to allow for folding back. This gives a record of all scraps, in book form, for instant reference.

When stock is chosen from the scrap-pile, the sheet should be removed and placed in the job-ticket. The corresponding bundle of stock can be readily found. Additions to the file should be handed in—properly marked—at the close of each day, and the bundles placed on the scrap-table.

WORSE THAN BEFORE.

A lawyer who had recently come into town placed his shingle outside his door. It read, "A. Swindler." A gentleman who was passing by saw the sign, and, entering the lawyer's office, said:

"Man alive, look at that sign! Put in your name in full—Alexander or whatever it is. Don't you see how it reads now?"

"Oh, yes, I know," replied the lawyer; "but I don't exactly like to do it."

"Why not?" said the stranger. "It looks mighty bad as it is. What is your name?"

"Adam Swindler."—*Exchange*.

Fourteenth Annual
Christmas
Celebration
Given by Members of
First Presbyterian Church



Thursday, December 24
Hammon's Hall

FIGURE 1.

A GREETING

TIME changes,
and we with
time ~~and~~ but
a good friendship
changes only by
increasing value.
This is my thought
as I send you my
best wishes for a
Very, Very Merry
Christmas. **C** May
it be the best you
have ever known.

Christmas Celebration

By the Choir of the
First Baptist Church
of Chicago



**Christmas Celebration
by the Choir of the Ho-
man Street Baptist Church**

**Thursday Evening
December 24**



FIGURE 8.



PROGRAM



Harken Unto Me *Solo and Chorus*
Miss Smith and Choir

Then Shall the Redeemer *Quartette*
Miss Smith, Miss Brown, Mr. Jones, Mr. Abbott

Oh! Come Emmanuel *Solo and Chorus*
Mr. Frank Rich and Choir

People that Walk in Darkness *Chorus*

O! Light of Life *Solo*
Miss Abbott

Arise, for Thy Light is Come *Chorus*

Oh! Divine Redeemer *Duet*
Mrs. Brown and Mr. Frank Rich

For the New Year

The old year hath come and gone and left with us its gift of another harvest. ¶ Each man hath garnered his share of golden grain, of weeds, of wild oats, and experience withal. ¶ But now the planting time returneth. ¶ This year is thine and mine. ¶ Choose well thy field; work it with energy; water it with faith and sow with a right good will. ¶ And whether the gain be great or small, if here and there thou droppest a humankindness, thy labor shall not have been in vain.

Conquests of The Cross

A
Record
of

Missionary Work

Edited by
Edwin
Sauter

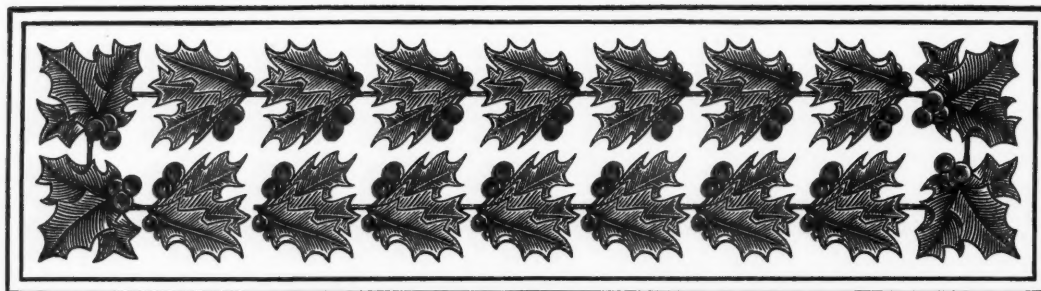
—
Illustrated

Russell & Company, Limited
London :: Paris :: Melbourne

The Nativity of Christ

From the Gospel of St. Luke

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord hath made known unto us.



Some Suggestions for the Holiday Season Specimens from the Inland Printer Technical School



IN the foregoing insert pages will be found specimens of work done by students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being to reproduce the limitations of an average shop, and carry out certain typographical designs under these limitations. The plan has also entailed the handling of matter that is seasonable; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages, so that the subscriber to the magazine may receive each month commercial work which may help with the copy to be found in his own shop at the time *The Inland Printer* arrives. While the number of type-faces at the student's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A hand-lettered suggestion for a Christmas program cover or title-page. The hand-lettering admits of a rich, black group of text which would be unobtainable were type used.

Figure 2. A Christmas greeting and a program cover-page, the former showing a stock holly border and the latter an appropriate ecclesiastical decoration.

Figure 3. Another program title-page suggestion, showing the use of a stock geometric border design.

Figure 4. A program page suitable for use with the page shown in Figure 3. The decorative spots at either side of the heading giving it something of the character of that page.

Figure 5. A suggestion for a New Year's greeting. In this page the familiar parallel rule border, crossing in the corners, is used.

Figure 6. A suggestion for the title-page of a work of an ecclesiastical nature. The latin cross in the centre, formed by rules, is very pleasing and appropriate.

Figure 7. A suggestion for a decorated book page. The red rules between the lines of text follow the custom which prevailed in many of the early hand-lettered manuscripts.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THE annual report of the Mergenthaler Linotype Company shows that the financial depression noted in almost all lines during the past year did not prevent an improved showing over the previous year, and it was exceeded only in two previous years of its existence. The net gain for the year was \$2,426,716. The Chicago agency, under the able management of George E. Lincoln, made the remarkable record of 362 machines sold during the fiscal year, representing a value of \$1,184,105, and a quarter of a million dollars' worth of parts and matrices. The total assets of the company on June 30 were \$18,433,166.

EJECTOR.—"F. M.," writes: "I had occasion recently to take out the ejector-slide on my machine to get an old blade to fit. I found the coil-spring broken, and I replaced it with one I had. It seems to work all right, but I do not know if it is the proper tension or just what it is supposed to do. Will you kindly tell me what is the purpose of this buffer-spring. I have one of your books, but I do not find this question answered, and as I suppose the spring is there for a purpose, I would like to know just what it is for." *Answer.*—The ejector-slide buffer prevents the ejector-blade advancing farther than its cam moves it. Without a buffer the blade would continue to move forward, due to its momentum, until it was arrested by cam number ten, which causes its reverse movement. This forward movement of the ejector, if greater than normal, will cause the slugs to drop from the galley to the floor. The tension need only be enough to prevent this excess stroke of the ejector.

ALIGNMENT.—"X. Y. Z.," New York, writes: "Your advice to apply three tests in an effort to remedy crooked alignment of matrices received. I had fourteen ems on when I first tried the test, but could not succeed in pulling up the band on the left end of line—they were all equally tight. Next I had on twenty-six ems, and could pull up the last band on this measure. But little of the thread appears above the nut on the justification-spring rod—in fact, not any on the left one. Tried test No. 2 (paper between left jaw and adjusting rod), but could not move paper. You suggest examining the vise-jaw closing apparatus—I have taken it apart and cleaned it. Will you kindly tell me what to do to enable the paper to be as free as it should be? The third test is O. K. The wabby appearance on the end of the line occurs almost entirely on small matrices, six and seven point—twelve-point never bothers." *Answer.*—Test the down stroke of the first elevator as follows: Send a line in to the elevator and allow the machine to run until second justification has taken place. Note the space between the screw in the elevator-head and the vise-cap. This space should be about one sixty-fourth of an inch. If the space is found to be less than one sixty-fourth of an inch, turn up on the screw mentioned. We would also suggest that you remove the elevator link and take out the spring; stretch

it until it is about six inches in length; then replace the spring and cast a number of lines and note the results as regards alignment.

TROUBLES OVERCOME.—"E. B.," a St. Louis operator, who was advised regarding his troubles recently, now writes as follows: "Six weeks ago I wrote you in regard to line carriage failing to carry twenty-three em lines into first-elevator jaws. Instructions from you enabled me to remedy the cause in less time than it takes to tell about it. Instruction No. 4 of your letter did the business. I unhooked the long spring in the frame and gave it two turns, strengthening the spring. Chapter IV of your book, second paragraph, tells about the two springs in the machine frame, etc., but it does not say which one. I have heard some operators laugh about some of the instructions which are found in your book, and one of them we know of is about using graphite. I do not believe it should be put in the channels to assist letters in sliding. Your doctrine, as I understand it, says so, too. Recently I had occasion to overhaul a magazine, taking out all the verges and pawls. They were very dirty, and it was no wonder they failed to work freely. Graphite had been used freely and it worked down into the verges and gummed up the pawls. Some of the letters would fall out when the locking-rod was inserted. I put in a number of new verges and pawls, gave a thorough cleaning, and they came down fine without graphite. Please accept my thanks for your information."

MOLD.—"B. M.," Indianapolis, Indiana, writes: "I have been having some unusual trouble with a Linotype machine lately. The machine I was operating would cast a fin or ridge about .005 of an inch high the entire length of the slug, on the smooth side. Have had back knife ground and mold is perfectly true, both parts being the same in depth. However, the corners may be rounded a little; I have lapped it down on the lapping-block, but this did not help it any. Also readjusted back knife until slug was .918 high at both ends, but the fins still appear on the smooth side of slug. Have used your red-lead test in setting back knife, but the knife will only rub over the back of the cap. Have measured both parts of mold with micrometer and both are exactly the same height. Adjust the screws as I will, the knife will not touch the other part of mold, and when I turn them up too far, the knife, of course, will bind on back of cap but will not touch the other part. Would you advise rubbing back of cap down on lapping-block?" *Answer.*—There is little doubt that the posts at each end of the mold upon which the cap slides are warped, and so throw the cap out of line. The best way would be to send the entire mold to the Chicago agency of the Linotype Company for repair, but if you can not do this, you might order new posts and fix it up yourself.

CLUTCH.—A New York operator-machinist asks: "Is there anything that will cause a machine to stop with jerk aside from a dry shaft or gummy clutch? Have never changed the adjustments affecting clutch in any way except to dress down leathers slightly so as to increase space between collar and machine frame. Am certain shaft is not dry or clutch gummy, for I have removed pulley at different times, cleaned shaft and pulley and thoroughly lubricated them with oil and vaselin; cleaned clutch leathers and also inside of pulley, but it continues to jerk just the same. Have tested leathers so each arm of clutch grips pulley with same tension. When the stop pawl comes in contact with the stop lever, the cams back enough to throw the clutch in the opposite direction, engaging the rim of the pulley again, causing the machine to jerk. By taking hold of cam No. 1 and steadying cams, preventing their backing as they stop, the clutch releases freely and no jar whatever. Bushing controlling tension of clutch-spring is out

nearly to end of threads." *Answer.*—Without doubt the adjusting screw between the two parts of the stop lever is not set in far enough to enable the forked lever to throw the clutch out of action. When the machine is in motion there should be only a slight play between the forked lever and the collar on the driving-shaft. You can test this while the machine is running by taking hold of the forked lever.

GASOLINE BURNER.—"L. S.," a Western operator, writes: "I am having trouble with a gasoline burner. The point is this: When I have the metal in pot at proper heat, the slug shows cold face; then when I turn up the gasoline so as to get more heat on the mouthpiece, the metal gets too hot and starts to squirt. If I turn it down, mouthpiece gets cold. Have used a mixture of linseed oil and red lead to plug up rear holes on burner in order to produce more heat for mouthpiece, but the same conditions exist. Gasoline tank stands six feet from burner; is this high enough? Kindly give me your advice and greatly oblige." *Answer.*—Your burner troubles can be corrected without changing the outlets for gas, as you have done, with red lead. You should first of all have your burner clean; a blue flame at all points will be sufficient evidence of this condition. Reduce the flame under the mouthpiece if necessary, but keep the flame under the pot about normal. If the metal in the pot is at proper temperature and the heat is increased gradually under the mouthpiece, it should not cause squirts. It is quite possible that the lock-up of the mouthpiece against the mold is imperfect. To test the lock-up proceed as follows: First, open the vise and pull disk out. With a piece of brass rule scrape the back of the mold free from metal. Second, wipe mouthpiece clean; with bronze-blue ink cover the mold lightly from end to end. Third, place mold in normal position and push the disk back and connect slide; start machine and allow it to make several revolutions. Fourth, draw out disk and examine mouthpiece for ink-marks. The places which show are the spots where the mouthpiece has imperfect contact with the mold. Herein lies the usual cause for squirts when the metal is hot. A good contact must be made before you can eliminate squirts. To remedy the trouble, use a fine sharp flat file. Hold it at right angles with the mouthpiece (while it is in the pot), press hard and rub on the strongly inked places. Do not touch the weak places. After this is done, clean the mouthpiece and make another test as described before. Be careful that the ink is not put on the mold too heavily, otherwise the test is worthless. Continue filing and testing, until an even lock-up is obtained. If squirts occur after the lock-up is correct, the cause is the accumulation of metal on the mouthpiece, which will not be present if you carefully regulate the mouthpiece burner. We would not advise the closing of any of the openings in the burner. The position of your tank is not recommended. It should be outside the building and at least six feet above the burner.

HAIR-LINES.—"M. H. H.," an Indiana operator, writes: "I would like to have you help me out of a little trouble. The trouble is with hair-lines, which I have been bothered with lately. It seems funny that they only appear on the eight-point lightface and not on the blackface, nor on the eleven-point. I have enclosed a sample of the last edition showing you the difference between the eleven-point, which is clear, and the eight-point, which has hair-lines. I have tried to stop it every way I know how but can not succeed. The machine adjustments all seem to be O. K., but still the hair-lines appear on the eight-point. For a time the metal would accumulate on the ends of the jaws and also heavily on the casting point of the spacebands. I have cleaned the metal and it does not seem to stick so any more. My machine runs about eight lines a minute, and as the copy here for the paper mostly comes in the last three hours of the day, I have to hang the elevator continually to get out

the paper. Would the constant heat tend to cause hair-lines by burning out the matrices? I have no pressure governor on my machine. When the gas comes too strong, we shut it partly off down-stairs at the supply pipe. The metal also accumulates on the matrices the same as on the spacebands, and tightening or increasing the tension of the justification springs does not remedy this. I have consulted the machine book but still can not overcome the trouble. Could I tell if the matrices were ruined with a magnifying glass?" *Answer.*—The reason for the hair-lines appearing on the slug is due to the breaking down of the walls of the matrices. This condition of the matrices is brought about in several ways. When the walls have been destroyed you can not renew them; the only thing to do is to replace the damaged matrices with new ones. The blackface and ten-point lines do not show hair-lines because the matrices have not been used as much as the Roman face. A direct cause of damage to the walls of a matrix may be the weakness of the justification springs or the misadjustment of the pump-stop. An indirect cause may be that the mold locks too tightly against the matrix line, thus preventing proper justification. Other causes are imperfectly repaired or damaged spacebands; the neglect of spaceband cleaning; the scraping of spaceband sleeves with anything harder than brass, thus rounding the sleeve; this condition of the sleeve permits metal to enter between matrix and sleeve. Continuous use of overheated metal tends to ruin the walls of matrices. If the sides of old matrices are cleaned it will cause hair-lines to appear, because of the removal of the graphite, which is lodged against or on the partly damaged walls and tends to prevent metal entering between the casting seats. The lugs of matrices may be cleaned, but do not remove the accumulation of graphite from the sides near the casting seat. You should have a pressure governor to control your gas pressure. If you use natural gas have the special controller. You may somewhat minimize the hair-lines by increasing the tension of the justification springs, and by permitting graphite to accumulate on the sides of matrices.

A SUGGESTION FROM A READER.—Fenton J. Lawler, of Greencastle, Indiana, writes the following, which we gladly include in these notes. If others of our readers would follow his example and offer suggestions, all would be greatly benefited. He writes: "I have been a reader of THE INLAND PRINTER for some time, but have not as yet said anything through its columns. Reading this month's issue, I find in the 'Machine Composition' department some troubles easily overcome, if only known. In a well-regulated office some of these troubles may never happen, but in offices where the office boy and the janitor play tunes on the machine, some of these troubles can best be answered by one who has had them. I have been on machines, as operator and machinist-operator, for about six years, running all models, and have found all sorts of things. If I may take the liberty, I would like to contribute in the interest of all. Under the heading 'Back Squirts,' from 'B. H.,' South Carolina, are given some troubles that may not be due entirely to the mouthpiece or the adjustment of the pot-legs. I would suggest that 'B. H.' clean his mold, shine it with metal polish, including liners. Next remove all burrs and nicks with a file. This must be done with great care, not filing below the burrs. After this has been done, put the mold into position to cast. When on the machine, examine very closely the back and see if it is perfectly true. If the mold-cap stands out farther in the back or front than the liners, you may be sure the mold-cap guide pins are bent or burred. Take the mold out again and straighten these pins so that the back of the mold will be flush with the liners. This should remedy the trouble, unless the mold or the liners have been filed on. The lock-up of the pot and

disk may then be tested and the pot adjusted, and I think this will end the trouble. In real old machines, I find that the shaft on which the pot rocks has become worn, and it is quite hard to get the correct adjustment sometimes. 'B. H.' should also see that the locking-nut on the disk-stud is tight and that the knife-guard is set close enough and the screw tight. The 'small deposit of metal' on bottom of slug is, nine times out of ten, caused by the metal in the pot being too low and allowing an imperfect slug, the metal sticking in the mold and the ejector-blade, after a slug of this kind, will do the rest. From the tone of Mr. 'B. H.'s' letter, I think that stuck slugs may be common where he is, and that they are driven out by pounding the ejector against the slug by the ejector-lever in the back of machine. If such is the case, then he may be sure that the mold-cap guide pins are bent and that this is what is causing most of his troubles. If I may be permitted to make one other suggestion, I would make it to 'E. B.,' of St. Louis, who is having trouble with his line-delivery carriage. It may be, where the machine is seldom used on wide measure, that the track of the carriage, near the end, is filled with metal, or it may be burred, taking it that the line-delivery carriage is the old style (two-piece) carriage. It is also possible that the first-elevator jaws are battered inside. They should be smoothed off with a file. Again, in a long line a greater pull is exerted by the coil-spring and the least resistance will sometimes stop the carriage. It may be, therefore, that there is a matrix in his machine that has been battered and is causing the trouble. It would work all right in a shorter line, but in lines of long measure it would not go through machine. All of these difficulties I have mentioned have occurred to me on machines at different times, and I think that possibly this may be the trouble of some others."

DISTRIBUTOR.—A Kansas operator writes: "I am in trouble, and when up against it I always turn to you as first aid. In this instance it is distributor trouble. Some months ago the shop bought a new set of matrices, Cheltenham, for jobwork. At that time the No. 3 machine we have was not getting a good slug, so I was compelled to put the matrices on my machine, which is a No. 2. I had considerable trouble in getting the matrices to run through the distributor. When they ran onto the distributor bar they seemed to bind—I forgot to say that these were ten-point matrices. I called the manager's attention to the fact that they bound, and told him that, in my opinion, if the matrices were forced to run they would ruin the distributor bar. He said to make them run, as a job had to be set. I did, and after they had run through the magazine several times they distributed pretty good, but when I put the old eight-point matrices back in the magazine my troubles commenced. The eight-point matrices are about five years old and, of course, are worn considerably; from that time they have dropped in most any channel, and the last few weeks I have been almost unable to run. They do not seem to drop from the bar at the proper time and sometimes the lower-case 'h' will go over and drop in the lower-case 'k' channel, etc. I informed the manager that he would either have to buy several hundred new matrices or get an entire new dress. He decided to buy the new dress. Now, do you think it will take a new distributor bar, or will the old bar carry the new matrices all right? And do you think the ten-point matrices cut the bar so as to cause the trouble with the old eight-point matrices? The machine is quite old and the bar is worn considerably. Do you think if the old bar carries the new matrices all right, that it would cause unnecessary wear on new matrices? The ten-point matrices were so large that they caused considerable trouble about dropping—the channels were not large enough to allow the quads and caps to escape properly. I under-

stand that these machines are not supposed to carry anything larger than eight-point. Is that correct?" *Answer.*—It is not likely that the ten-point matrices have done any harm to the bar, and you will be safe to use the same bar for the new dress. You stated that the matrices bound, but did not say where. If they bound just as they were going on the distributor bar it could have been easily remedied. Before you run in the new matrices, test the adjustment of the distributor bar as follows: Set the distributor box to full height. Run in a thick matrix and stop the screws when it has reached the highest position on the rails and is about to engage the distributor bar. Raise the back screw and note how far the upper ear of the matrix is from the brass strip on the bar. It should not touch this brass strip; about one thirty-second of an inch is the maximum distance you should have at this point. If you find the space is not correct, adjust by the screws you find above the bar under the curtain. When you are distributing the new matrices, remove the guide bar from the channel entrance and watch closely how the matrices enter between the brass partitions. In this way you can tell whether the matrices are dropping properly. New matrices usually distribute with more or less difficulty until their combination hooks are rubbed smooth by friction with the bar. Some operators take a pinch of graphite in their fingers or rub the bar-combination rails to ease the operation of the matrices sliding along. It is a wise plan to clean the distributor screws with a cloth and benzine; have them bright and free from oil. If you have a No. 1 machine the magazine can take eleven-point; if it is a No. 3 it can take fourteen-point. The matrices will cause trouble in dropping if the distributor is running too fast.

RECENT PATENTS ON COMPOSING MACHINERY.

Justified Type Lines.—A. W. Hanigan, Philadelphia, Pennsylvania, assignor to the Ontario Type Machine Company, Limited, Toronto, Canada. Filed April 10, 1906. Issued August 18, 1908. No. 896,381.

Knife-wiper.—F. A. Pettit, Kansas City, Missouri, assignor of one-half to H. P. Berkshire, Kansas City, Missouri. Filed April 21, 1908. Issued August 25, 1908. No. 986,855.

Type Caster and Setter.—A. W. Hanigan, Baltimore, Maryland, assignor to the Ontario Type Machine Company, Limited, Toronto, Canada. Filed May 5, 1902. Issued August 25, 1908. No. 896,908.

Type Casting and Setting Machine.—R. C. Elliott, Clapham, London, England, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed June 9, 1908. Issued September 1, 1908. No. 897,358.

Impression Machines.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed October 14, 1902. Issued July 7, 1908. No. 892,624. F. H. Richards, Hartford, Connecticut. Filed June 21, 1902. Issued July 7, 1908. No. 892,891.

Linotype Assembler.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 10, 1908. Issued October 20, 1908. No. 901,478.

Pot Feeder.—H. Burris, Hemer, Germany. Filed November 8, 1907. Issued October 27, 1908. No. 902,134.

Sprue-plate for Mold.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed August 13, 1908. Issued November 10, 1908. No. 903,505.

Type Casting and Composing Machine.—O. V. Sigurdson, New York, assignor to Oddur Manufacturing Company, New York. Filed June 25, 1906. Issued November 10, 1908. No. 903,331.



THE OLD, TRUE GOSPEL IN NEW GARB.

The educational movement to put the printing trade on a business basis goes on apace. The building is from the ground up, the various organizations taking on the form that apparently best suits their respective localities. In some places we find boards of trade enforcing rules with varying degrees of rigidity; in others, purely educational societies like the Ben Franklin clubs, while out on the Pacific coast we have a master printers' organization enunciating an ethical code that is in the forefront of progressive declarations by modern business men. These organizations come as near being natural growths as is possible in the case of associations of men. For that reason their expansion is easy and stable. The first lesson they teach is that it is a good thing for competitors to come together and see the better side of one another. Printers are as other men, no better or no worse. Nature did not make a class of humans with sharpened teeth and seared consciences and foreordain that they should own printing-offices. When one knows of his competitors solely through the stress and strife of getting work, he is apt to come to the conclusion that, with few exceptions, printerdom is peopled by mental, moral and commercial misfits. A getting together soon dissipates that unhealthy notion, and quickly there is a realization that many grievances are imaginary, some the result of ignorance, and few, if any, are born of malice.

As personal feeling subsides, it begins to dawn on the clarified minds that all are beset by the same troubles. Smith finds his limited returns are not due so much to the competition of Jones as to the fact that neither of them are getting what they should for their work. This being discovered, it takes little illumination to demonstrate that some competitors are selling product for less than it costs. The gospel of profit is preached; without profit, businesses can not succeed, and it must come from the customer. If there is not profit in an industry, there must be mismanagement, which impels an analysis of conditions. The first step in that direction is the ascertainment of costs, and, interest being aroused, there are discussions and much quiet thinking on other features. Thus, attention is logically directed to vital questions, such as the best advertising methods for printers to employ, or the quality of men who should be engaged as solicitors, or the best way of circumventing the scalping fraternity, or how to create a demand for printing. These subjects have been considered by printers before, but by comparatively few, and they often first-class ones, whose equipment was so extensive as to lead their humbler competitor to think such efforts were beyond his capacity. In the interchange of ideas now going on, the man of the small office is learning that he can be just as businesslike in his sphere as the owner of a large concern. He is learning also that, if he does not do some of these things, he will fail in his undertaking, and that, incidentally, he should do other things from motives of craft patriotism. That this awakening is healthy is

proved by the fact that it is attracting the attention of those engaged in other competitive industries, and the leaders are wondering why similar methods would not prove beneficial with them. The whole world is going to school these days; it is a good thing, and printers are in the van in more ways than one.

ON SECURING BUSINESS.

The Thursday noon luncheons of the Ben Franklin Club have become a feature of printerdom in the Windy City. All sorts of germane subjects are discussed—the speaker of the day being assigned a theme, which he discusses at length. This is followed by short talks on that or other subjects. At a recent meeting, "How to Get Business" was handled by H. L. Ruggles, a well-known Chicago job printer. The speaker said that advertising of some character was an essential in business-getting, for nowhere outside of a mint could money be made without advertising. But effective publicity was a prime necessity. He belongs to the school which believes that in discussing a job with a prospective customer it is not wise to name prices. Every other aspect of the job should be discussed, and the buyer made to understand what he is going to get before the price is touched on. Speaking of the detail of advertising, Mr. Ruggles said: "When I first went into the business, I believed the quickest and best way to get business was to advertise prices, and accordingly I sent out prices on envelopes and letter-heads. Well, I got the business all right until some other fellow got the best of me on the prices. I finally discovered I was on the wrong track and quit that line of advertising, which I now believe cheapens and demoralizes the whole trade. We will all be vastly better off if we can stop the advertising of prices.

"A good advertisement for printers should be short and to the point—something that will not take much of a busy man's time to read. I have never been in favor of descriptive booklets or long articles, for as a rule they are consigned to the waste-basket. Live up to your 'ad.'—do not make a statement of any sort unless you can back it up. One very good way to get business, and the best 'ad.' of all, is to take mighty good care of the business you already have. An old customer who is well satisfied is better than a new one, and is the best advertising medium that I know of. Treat your old customer right and he in turn will send you new ones. Bear in mind that it is as necessary to hold your business as it is to build. Don't promise a proof at ten o'clock in the morning and give it at four in the afternoon. Don't fill an order with inferior stock; don't 'short count.' Don't forget the golden rule—it was made for you as well as for others. Above all, be honest with your customers, let integrity be your watchword and give them the best service of which you are capable. Integrity and service—two great words; it will pay us to ponder on them, to analyze them. I venture to say that any printer—no matter who he may be, whether he has a small or large plant—who is thoroughly honest, just to himself and to his customers, is bound to increase his business.

"Constantly be of service to your customer—advise him as to his needs; show him how to improve on his copy; give him new ideas as to his advertising; make him understand you are his good and true friend. Do this, and your customer will prosper, and you will prosper with him. Many a time I have gone into an office to give a figure on printing, and finally took the job away without giving an estimate, simply because I was able to give the prospect valuable advice.

"Another good way to increase your business is to spend less time or no time in the practical end of the busi-

ness—setting type, etc. Your time can be much better employed in properly managing the business, keeping your customers in line, buying right, etc. Don't work on a twenty-dollar-a-week job when you are drawing a hundred. You simply cheat yourself by so doing. You can hire mechanics, but it's hard to hire executive ability."

Succumbing to the Ben Franklin atmosphere, Mr. Ruggles spoke of the necessity of knowing costs and said: "Put in a Ben Franklin cost system, and know your absolute cost. The sooner you do, the quicker we get results, and results are what we are all after. We do not come to

of \$1.50 per hour, it would cause scarcely a ripple. In thirty days we would look back and say, 'What a lot of fools we have been. Why didn't we do this before?'"

Mr. Ruggles expressed the opinion that prices could be raised by Chicago job printers without harmful results, going on to say: "When I raised my price on composition some time ago from 75 cents to \$1, I thought 'This is where I drop a few customers.' But the days went by, the sun rose and set just the same old way—I didn't lose a customer, and was 25 cents better off on every hour's time.

"Perhaps you think that I am inconsistent, when I say first, be honorable with your customer, and again 'soak' him, but my friends, the customer will willingly pay the right price. He wants you to make a profit, and he will be glad when the day comes that, in giving a job to a printer, he will get his bill based upon the actual cost, plus a profit commensurate with the intelligence, the experience and the capital involved."

ESSENTIALS OF GOOD SALESMANSHIP.

"There are two or three phases of this problem of salesmanship that I can touch on but briefly here," said J. D. Kenyon in an address on "Business Building," before the recent Typothetae convention. "There are four factors—the salesman, the customer, the goods, and the sale. Now, coming to the customer, business men—from the proprietor down to the salesman or to the youngest employee, and particularly those in the sales department—must become better students of human nature. They must learn how to size up people better. They can do that by the careful, scientific study of types, of temperaments, of motives, of habits, of ideals. And how can they do that? Why, by more carefully studying the general contour of the man's head, the lines in his face, the tones of his voice, the poise and gesture, the attitude, his mannerisms all the way through. Each of those is the result of habit of thought. If studied, analyzed and traced to the original thought, which can be done in most cases, you will get at the characteristics of that man, which will give you a handle by which you can reach him. And it is very important that business men know more of the subject of human nature, because nine-tenths of business is human nature.

"Now, coming to the goods. The successful salesman must be one who not only understands his goods but can explain them in a way that other people can understand. In other words, he must be a logical thinker and a logical talker. I have had the opportunity, probably, of hearing more sales talks than most men, because it has been my business during the past years to mingle with sales organizations of all kinds, and it is enough to make a person's heart sick to see and hear the feeble attempt on the part of men to really make a selling talk that is at all attractive to the customer. The main reason at the outset is their undeveloped faculties. The next reason is the lack of turning those faculties into acquiring a sufficient knowledge of the goods, and then of being able to express that knowledge in an interesting way. In order to have a selling talk that is a selling talk, that is right, that is scientific, a man must know all he possibly can about his goods. He must analyze his goods.

"To-day people don't want great volumes of words, and stories and all that sort of thing. The verbal cyclone and human windmill are out of date. To-day it is the man of points, points, points. Business men of to-day want reasons why they should give up their money. They are not satisfied with simply hearing, 'Oh, well, ours is the finest concern in the city, and you know we can always do so and so,' but they want reasons, and they want them clean cut, they want them sharp. I tell you that the man



H. L. RUGGLES.

these meetings week after week simply to hear ourselves talk. I for one want to see my bank balance larger, and the only way to accomplish that result is for me to get a better price, and I can not get a higher price than the market will pay, so it is up to me and to you, my printer friends, to get together and stick together, until we accomplish our objects. The cost systems established in Chicago demonstrate that we are not getting enough for composition. I hope the time will come, and soon, that we will all raise our prices. It is a 'cinch' that if present prices were doubled on labor we would still not be charging more than we should—we would still be far from the bloated bondholder.

"I heard a member say a short time ago, that it is better to gamble into your own pockets rather than into your customer's; therefore, he adds twenty per cent to the estimate of time on composition, and then figures the hour at \$1.30. Now if he does that, gets the price, why can't the rest of us? Simply because we haven't got the nerve to ask it. Always keep in mind the principle of not allowing your customer to make your price.

"I thoroughly and honestly believe that if the two hundred members of the Ben Franklin Club would, every one, starting November 1, charge composition at the rate

who studies those reasons always has the advantage of the other fellows. Your salesman should have the absolute advantage when he comes in contact with the customer, because he should know more about the goods than the other fellow. What he knows about the goods is a club. But if the other fellow knows more about them than he does, it is a meat-ax, under which the salesman gets beaten up if he does not know how to combat. So he must study the goods. Then he must know how to put those selling points together in a clean-cut, concise way. He must be logical. The points must fit one right on top of the other. His story must hang together, must be convincing and go straight home. To-day it is a question of points, points, points, that are shot right into the minds of men like so many arrows and stick, and finally the customer commences to see things as you see them and feel as you feel about them, and he is ready to do business.

"Finally, coming to the last factor in this problem, the sale—that is purely a mental thing. Business men must know more about the effect of mind on mind. They must study more carefully the effect of the things they say and do, so as to know when their customer is ready to transact business. You never bought anything in your life but your mind went through four stages: attention, interest, desire, and decision. Until your mind was brought up to the point of decision there was nothing doing. That process must take place. You must first give it attention, you must become interested, you must desire, and you must resolve to buy. Now, the salesman has to create that condition. If he is not a person of strong personality, if he is not a good judge of human nature, if he is not a good logical talker, does not understand his goods and how to present them right, how on earth can you expect that man to do much toward changing the mental attitude of the customer? But a great many men can get a person's attention and interest and desire, get him right up to the point of decision, and talk him deliberately out of the sale. There are probably just as many sales lost by overtalking as undertalking, because men do not recognize that mysterious thing, the psychological moment."

MAKING MONEY AT THE BUSINESS.

The adage that there is "no money in print" evidently does not apply to printer-publishers. According to the report of George Newnes, Limited, the profits for the year ended June last amounted to £42,225. At the annual meeting of Weldon's, Limited, presided over by Sir George Newnes, Bart., M.P., it was announced that the profit for the year amounted to £42,145. The chairman announced that, with the present dividend, the ordinary shareholders had received the return of their capital in dividends of ten per cent, while the working capital is intact, and a reserve fund of £34,000 has been formed. The annual report of C. Arthur Pearson, Limited, shows a profit of £48,419. The publishing house of Raphael Tuck & Sons, Limited, announces net profit for the year amounting to £32,450, and, with the balance brought forward from last year, a total division of £35,538. Evidently some people are doing tolerably well out of printing.—*The Printing World, London.*

PREACHING THE GOSPEL ON THE COAST.

The *Franklin Printer*, of San Francisco, is doing yeoman service under the editorship of Mr. G. B. Goodhue, in stimulating printers to a realization that on their individual efforts must the rehabilitation of the printing trade depend. The disaffection of a few printers will not kill the effort that is being made to lift the trade out of its present chaotic condition on the coast, but it will retard it. The printer who renigs can find no excuse in saying that his

conduct was justified in that "he did not like the way things were being run." There are quitters in every organization, and in Franklin societies everywhere, but we have yet to see any man who thinks he can do things better, denied the chance to show what he can do. It may be a long pull and strong pull, but as the printers of the coast are a virile lot, accustomed to "doing things," we may expect to see them tackle cost and similar problems from many new angles.

THE FRISCO PRINTING TRADE.

Air: "There Was a Jolly Rover."

BY A. H. MC QUILKIN.

There was a bally printer
And a rovin' he was boun';
He roved from every city
To every market town.
His home he said was nowhere
But where he might be at—
That is, it was most anywhere
As he hung up his hat.

He drifted into Frisco
Right after that earthquake,
His pockets they were empty,
And how to make a stake
Was the problem that confronted him;
When right upon the street
A genial foundry salesman,
Bland, smooth and slick and neat,

Came up and slapped him on the back,
And says to him: "What cheer,
How are things comin' with you,
And what are ye doin' here?"
"Oh, they're comin' mighty slow," says he,
"An' the thing I'm doin' here
Is castin' round to find some one
To stand a pint o' beer."

"Oh, if that's all that's troublin' you,
The beer is in your hand—
But why don't you set up in trade?
This is a glorious land,
An' the prices they are gettin'
For printin' is a cinch.
We always help the printers
When things come to a pinch."

So they laid their heads together
In kindly brotherhood,
And type and presses, quoins and chases,
And lots of things of wood,
They hauled out to a little shack
Some miles away up street—
A funny speculation for
That salesman bland and neat!

The printer started out at last
To find something to print.
Among the city stores he got
Large orders without stint,
For when they asked what his charge was
He'd answer, to their mirth,
"Sure I can't tell; you ought to know
What your own printin's worth."

What wonder then that very soon
The sheriff played a hand—
A little game of solitaire—
And Oh! it beat the band
How that lone, little printin' plant,
And others like it, come
To put the trade in Frisco
For a long time on the bum.

THE MAN WITH A GUN.

A Wisconsin editor is in a wild state of terror because a local physician is hunting him with a gun. The editor wrote, "Having felt the patient's pulse, he prescribed for the man," but the compositor set it "pulse" instead of "pulse"—and the end is not yet.—*Crocker Quality.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

CHALK-RELIEF OVERLAY (339).—"Please give me the address of the firm that handles the small automatic press, process of making overlays." *Answer.*—Waltzelhan & Speyer, 183 William street, New York city.

AUTOMATIC CARD PRESS (338).—"Kindly give me the address of the firm that handles the small automatic press, self-feeder, which can be operated from a sixteen-candle lamp-socket." *Answer.*—The Automatic Printing Press Company, 153 Jefferson street, Chicago, Illinois.

TYPEWRITER RIBBON CLOTH (340).—"Can you give us the addresses of firms who supply typewriter ribbon cloth; also concerns who cut this cloth into strips suitable for making ribbons of the right size for various machines?" *Answer.*—Write to the Neidich Process Company, Burlington, New Jersey, and Mittag & Volger, Park Ridge, New Jersey.

LITHOGRAPHIC OFFSET PRESS (337).—"We are contemplating installing an offset lithograph press. Kindly give us your opinion of this style of press." *Answer.*—The offset press has passed the experimental stage and is considered by many to be the only machine for commercial work. The following manufacturers handle machines of this kind: Fuchs & Lang, 29 Warren street, New York city; Harris Automatic Press Company, 315 Dearborn street, Chicago; R. Hoe Company, 504-520 Grand street, New York city; Potter Printing Press Company, Plainfield, New Jersey; Walter Scott, Plainfield, New Jersey.

NEW ROLLERS (318).—"My new rollers have not arrived yet. What do you think of the plan of keeping machine oil on the rollers over the ink from one run to another? My paper is a weekly, and that is all I use the press for. My reason for keeping the rollers oiled is to keep them from drying out. Montana air is very dry and light. One pressman advised me to keep the rollers 'washed up,' while another suggested the plan I now follow." *Answer.*—When your rollers have seasoned, which may not take over a few days, you should continue keeping their surfaces covered with oil. This plan will maintain the life of the roller, which is resiliency.

GREEN AND RED INK COMBINATIONS (320).—Three impressions are submitted in the following colors: carmine lake, Persian orange and bright green, accompanied by this query: "Which of the red inks should be used in connection with the green to give the best effect. Will the overlapping parts of the impression appear the same color regardless of which is printed first? Also, what will increase the brilliancy of purple or violet inks?" *Answer.*—As the green is the predominating color, the use of either of the reds will give a pleasing effect, since the red portion of the plate is relatively small. There will be a slight difference in the appearance of the color produced by overlapping the green on the orange as compared with the printing of the orange over the green. As the orange is a

luminous color, the tendency will be to lighten the color a trifle. Add ultramarine to the violet ink; if the ink is to be used on hard paper, mix in some gloss varnish also.

IMITATION TYPEWRITING (345).—"Will you advise us of any inexpensive way of printing through a ribbon that can be applied to any platen press?" *Answer.*—The cheapest and at the same time a most simple and effective way of printing through ribbon to produce typewritten effect in printed form-letters, is to attach a piece of china silk or other fabric to the press-grippers and print through it. The form is made ready in the usual way before attaching the fabric to the grippers. More impression is necessary after attaching the fabric to bring up the form. Of the different fabrics employed to produce the ribbon-marks in the printing, china silk, chiffon and gauze are the most commonly used.

REGISTER IN TWO COLORS (346).—"When printing colorwork, such as magazines having two-color initials and lines in colors, what is the best plan of securing register? I make a practice of always using two presses and in that manner obtain perfect results. I am curious to know if there are any other plans which could be used when but one press is available. In printing a small run on eight-ply litho. coated one side, what half-tone screen would you recommend?" *Answer.*—The most important factor in register work is to use well-seasoned stock. The printing of "green" stock is invariably attended with imperfect register. The working of the black form first and the registering of the colored initial or line would appear to be a reasonable way, since it is easier to move the letter than it is the form, if any change had taken place in the stock due to shrinkage or expansion. This plan would not hold good if the pages consisted of solid cuts or fine engraved plates of large dimensions, as they might suffer by frequent handling. For the coated blank, a 133-line screen would give good results. The subject may, however, play an important part; a contrasty subject may be well handled on stock of this grade. The make-ready will be principally of the nature of bringing up the cut flat by underlay beneath the plate. An elaborate overlay of thin stock will be of little value on account of the thickness of the stock. When cards are printed, stand them on their edge.

RUBBER BLANKET (319).—"We have recently installed a — press. I am using a rubber blanket on it, and want to know how many sheets of tympan to use over it. I find that when I used only one sheet, the type punches, and the more I used the less it punched. I have taken advice of printers who ought to know; they say 'only use one or two sheets.' I had the same trouble with my old drum cylinder. Another difficulty: when the sheet leaves the form at the back, it punches. Is there much difference in the impression by unlocking and planing the forms on the bed, instead of using the lock-up as was made on the stones? Is cotton cloth better than tympan next to the type?" *Answer.*—The rubber blanket should be held in place with a piece of muslin or drilling drawn tight or shrunk on. Over the muslin may be placed a few sheets of print, these sheets may be rubbed on both sides with machine oil. To hold the print tympan in place, use a piece of thin, tough manila oiled on both sides; this should be drawn tight. When you have your cylinder dressed in this manner, lay the edge of a column-rule over the tympan parallel with the grippers and extending over the cylinder bearers to determine if the tympan and bearers are approximately even. A tympan two thicknesses of print above the bearers may be used with safety. If more tympan is necessary, add print-paper until the required amount is attached, and cover with a manila draw-sheet as described before. As the gripper bite is small, move the form forward about two picas; this may

help the back end of the form, as the slurring and punching may be due to the form being too close to the "shoe" or extreme printing edge of the cylinder. Do not print with the muslin next to the type.

RE-INKING RIBBONS (343).—"Do you know of any way to re-ink the wide ribbons used in facsimile typewriting work? This work has assumed some importance of late years, but the great cost of the ribbons and the unsatisfactory results obtained without the ribbons makes it difficult for the average printer to handle this work. If you will suggest a way of re-inking these ribbons, it will help many printers." *Answer.*—The following method applies to the re-inking of typewriter ribbons. The plan may be modified in some details and employed to re-ink the wider ribbons used for facsimile work. Take ten ounces of writing fluid of the required color and add one and one-half ounces of thick gum arabic mucilage and one ounce of brown sugar. Stir the compound while heating gently. Place the ribbon in the liquid and allow it to become saturated. After removing the ribbon hang it up to dry, keeping it free from wrinkles; when it is dry place it on a smooth board, and coat the surface evenly with glycerin. Use a wide flat brush for this operation. If the ribbon appears to carry an excess of ink, the surplus may be removed by laying a piece of smooth dry cheesecloth over it and by smoothing it out with a warm flatiron. If this operation makes the ribbon too dry or crisp, give it another coat of glycerin. We would like to hear of any other practical way of doing this work.

GLOSS INK (321).—"We do considerable embossing on our — press, but we have been unable to secure the glossy effect so as to match die-press work. Kindly let us know if an ink can be procured which will give such an effect. Can three-color work, similar to the inserts which appear from time to time in *THE INLAND PRINTER*, be printed on our press? If so, where can a duplicate set of cuts be secured?" *Answer.*—The glossy appearance is due to the grade of ink used. You can produce embossing having a high finish by ordering a special gloss ink. Some dealers furnish the heavy-bodied ink and a suitable gloss varnish to mix with it. You mix the quantity necessary for immediate use only, as it dries hard on exposure to the air in a short time. In absence of the special ink, you may obtain fair results by making two impressions of the work, the first in the best grade of job ink of the required color, the second impression in the same color to which has been added a quantity of gloss varnish. Some prefer to print the first impression with a liberal amount of color with strong impression; when this is dry, a second impression is taken with the same form in gloss varnish, but with lighter impression. To prevent offset or sheets sticking together they should be racked so that one does not lie upon another. The work will dry out better this way than if they are slip-sheeted. The process plates may be procured from Williamson-Haffner, Denver, Colorado. Your press can readily turn out high-grade processwork. The quantity of the work depends mainly on the skill of the pressman.

SLURRING ON PLATEN PRESSES.—In a letter to *THE INLAND PRINTER*, William S. Reed, of Hamilton, Ohio, offers some valuable suggestions toward preventing slurring; also a few words of advice to young pressmen: "It is important when about to print a rule-enclosed form to provide a gripper for each end of the sheet. If the upper or lower side of the sheet tends to curl toward the form after the printing, attach twine to the grippers at these points. The use of bits of cork to cause a closer contact between the sheet and the tympan is advisable where other means fail. Should the sheet still adhere after using the fore-

going preventatives a slight reduction of the ink with boiled oil is recommended. As to young pressmen, I find many of our young workmen are inclined to be self-satisfied, inasmuch that if a job goes through without a 'kick' they are content. They do not look for faults in their own work, neither do they study or search deeply for the causes that produce some of their mishaps. While there are many platen pressmen who are capable of handling any problem presented to them in the line of their work, there are others possessing equal length of experience at the trade, but who are able only to do the commonest grade of commercial or other work. To those in this latter class I will say: Study your work closely, aim to excel even in producing the common grades of work. Read everything pertaining to your branch of the business. Examine high-grade specimens of presswork, and endeavor to put your work on a higher plane. Cultivate accuracy, and have an eye for all of the finer details in the work. Your work will then become lighter and you will have no lacking of skill."

UNEVEN COLOR (344).—Submits a thirty-two page booklet printed on enamel stock in black ink. The pages are equally divided between type and half-tone cuts. Three pages of the cover and half-tone cuts printed in black ink; the first page is a fruit study printed in red and green inks, and the combination of these two colors has produced delicate shades of warm brown in the leaves and fruit. The register of the color-plates is excellent. The selection of green ink was an error, as it does not match the natural color of the leaf. However, the excellent manipulation of the plates and colors furnishes a pleasing example of two-color work. The pressman says, "These samples were taken at random from a ten thousand order which we run out on a — press. Let us know the faults in the presswork, as we wish to improve our work." *Answer.*—The make-ready both of type and cut pages is excellent. The unevenness of color on some opposing pages is the most striking error. The type-pages are printed in uniformly even color, the full-page cuts on the inside of the cover are decidedly gray in tone, which contrasts strongly with the cut and type-pages which face them. In handling work of this character, the pressman should keep a printed sheet near the fly-table for comparison. If he has a good eye for color, no error of this kind will occur. One of the distinguishing features of superior presswork is the uniformity of color in the various pages, many otherwise beautiful specimens of presswork are marred by the careless or unskilful handling of the ink supply. In this respect the pressman will maintain a fairly uniform color by frequently comparing the printed sheets with one of correct color, using care in the manipulation of his fountain-screws.

ÆSOP AS AN AD.-WRITER.

Æsop, who wrote fables for a living, had an inspiration one day and this is what he turned out:

A wild boar stood under a tree and rubbed his tusks against the trunk. A fox passing by asked him why he thus sharpened his teeth when no danger threatened from huntsman or hound. He replied: "I do it advantageously; for it would never do to be sharpening my weapons when I ought to be using them."

In time of peace prepare for war.

What a pity it is that Æsop hadn't lived in the advertising age! Wouldn't he beat the world writing ad. copy? — *Novelty News.*

DECORATION A CIVILIZER.

Decoration is one of the greatest factors in the civilization of nations. In fact, there was no civilization, nor any attempt by man to rise above mere animal life, until he became a decorator.—*The Decorators' and Painters' Magazine, London.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A BABY elephant, appearing at one of the local theaters, was recently employed by the Hartford (Conn.) *Times* to sell papers on the street, undoubtedly proving a good advertisement for both the *Times* and the theater. The elephant handed out the papers and took in the money, but was not inclined to return the change, as the proceeds were devoted to a hospital fund.



Monday, October 12

..ONE DAY ONLY!..

will be shown a Full Line of the
Celebrated Beifeld, Hirsch
and Kline-

CLOAKS and Tailored SUITS

Can deliver any garment you may select the day of the Sale. Be sure and see this very select and up-to-date line. It has the Newest Creations of the season, in Styles and Fabrics. Prices will please you as well as the goods.

Fine line of Skirts and
Furs shown also.

You will be a welcome
visitor at our store.

Come and see the beauty
display.

Yours to please,

Loy & Raley

No. 1.



MONDAY, OCTOBER 12

ONE DAY ONLY



Will be shown a full
line of the celebra-
ted BEIFELD, HIRSCH
& KLINE

Cloaks and
Tailored Suits

Can deliver any garment you may se-
lect on day of sale. Be sure and see
this very select and up to date line. It
has the NEWEST CREATIONS of
the season in STYLES and FABRICS.
PRICES WILL PLEASE you as well
as the goods. Fine line of

Skirts and Furs
Shown Also

You will be WELCOME at our
store. Come and see the beautiful
DISPLAY.

Yours to please,



Loy & Raley

No. 2.

THE Nazareth (Pa.) *Item* claims to have the champion "long-distance" subscriber. Ten years ago he paid his subscription to December 4, 1908, and just previous to its expiration sent a check to the *Item* for \$20, paying to December 4, 1928.

WHAT is supposed to be the largest single advertisement ever published appeared last month in the De Kalb (Ill.) *Review*. Double-page ads., printed across the center margins, have become frequent, but this is a four-page ad., covering the four inside pages of an uncut eight-page section. Large department stores occasionally use as much as four pages of space in a single issue, but this is probably the first instance where this amount of space has been used for a single, continuous ad.

GOOD AD. DISPLAY.—The most important request for ad. criticism this month comes from A. M. Nelson, of Council Grove, Kansas, who writes as follows: "I am sending you three ads. from the three local newspapers here and would take it as a favor if you would reproduce them and tell which is the best. The merchant selected the one he thought best and had bills printed from it. I would like your opinion on them as to general appearance, balance, uniformity, and anything else that goes to make up the best ad. of the three." It would be very difficult to say which of the three ads. is best, as none possesses any particular merit. The three ads. are reproduced (Nos. 1, 2, 3),

although much smaller than the originals, which were three columns in width. These ads. appeared in three different newspapers, and in each instance the compositor located the cuts in such a manner as to make good display impossible. In No. 1 the compositor evidently made a wrong estimate, as he was obliged to use much larger body-type than in the first part of the ad. in order to fill the space. There is also too much underscoring in this ad. No. 2 is probably better than either of the others, although it is top-heavy, lacks contrast, and the body-type is too close to the panels containing the cuts. There is a marked sameness in the upper half of No. 3, and the panel arrangement of the lower half is entirely out of harmony with the balance of the ad. In No. 4 is shown an arrangement of this copy, which has the proper balance and whiting out. Placing the two cuts in the center affords an opportunity for good display, and the proper lines are brought out strong according to their relative value. In setting an ad. of this



Monday

OCTOBER 12th,
ONE DAY ONLY

Will be Shown a
Full Line of the
Celebrated.

BEIFELD, HIRSCH & KLINE

Cloak and Tailored Suits.

Can Deliver Any Garment the Day of Sale.

BE SURE and see this very select and up-to-date line. It has the NEWEST CREATIONS of the Season, in STYLES and FABRICS. Prices will please you as well as the Goods

FINE LINE OF

Skirts and Furs

shown also. You
will be WELCOME
at our store. Come
and see the beauty
display.

YOURS TO PLEASE,

Loy & Raley



No. 3.

kind, where so many lines appear to the compositor as important, it is absolutely necessary that some of them be placed in the background in order to give prominence to the others, otherwise there is no individuality in any line. "One Day Only" should unquestionably be the most prominent line, although the date is also important, but to give them both equal prominence would mean that both would lose their effect through having too much display. "Cloaks

and Tailored Suits" is, of course, next in importance, and the balance of the ad. is made up of phrases, any one of which could have been displayed under different circumstances, but to do so here would only lessen the value of the other lines without adding anything to the effect of these less important phases. The firm name at the bottom is

ONE DAY ONLY

MONDAY, OCTOBER 12

Will be shown a full line of the celebrated Beifeld, Hirsch & Kline

Cloaks and Tailored Suits




CAN DELIVER ANY GARMENT YOU MAY SELECT ON DAY OF SALE. Be sure and see this very select and up-to-date line. It has the Newest Creations of the season in Styles and Fabrics. Prices Will Please you as well as the goods.

FINE LINE OF **SKIRTS AND FURS** SHOWN ALSO

You will be Welcome at our store. Come and see the Beautiful Display. Yours to please,

LOY & RALEY

No. 4.

brought out in No. 4 in a manner which balances the ad. nicely. A large package of very nice ads. was received from H. A. Blackburn, of the Fresno (Cal.) *Herald*. Mr. Blackburn is an adept in the judicious handling of rules, and three of his specimens are shown (Nos. 5, 6, 7). The first of these was a full-page ad. in the original and shows a well-balanced arrangement of eight small cuts, aided by the use of rule panels. While neither of the other two could be considered practical for ordinary newspaper work, still they are not overdone and will prove interesting studies to those who like to devise unusual typographical and rule effects. Other criticisms follow:

Charles E. May, Iola (Kan.) *Register*.—Your ads. show good judgment. The page ad. of "Ramsey's" lacks character and could have been improved by bringing out strong "A Sale of Suiting Silks for Saturday."

R. E. Wolcott, Rockford (Ill.) *Register-Gazette*.—Your proof is poorly printed or I would reproduce it, as it shows a striking arrangement.

AD-SETTING CONTEST No. 25.—As this department closes for the December issue, the selection of the contest-

ants for the best ads. submitted in Contest No. 25 are coming in rapidly, and everything will undoubtedly be ready for a full report of the result in the January number. If any contestants failed to receive sets of ads., and will send their addresses, packages will be forwarded at once.

ATLANTA, Georgia, is the scene of a contest of contests. The *Journal* and *Georgian* are evidently contesting to see which can offer the largest prizes in the subscription contests which they are conducting. One has a house and lot as the chief prize, and \$15,000 in gold as the other prizes, while the other offers \$30,000 in gold, \$5,000 of this amount going to the leading contestant.

NEWSPAPER publishers have been very generous in sending descriptions of plans they have used to increase circulation, secure advertising, or for raising subscription or advertising rates, and these will be fully described in the series of articles which will soon be printed on these subjects, immediately following the series on rate cards, now running. Those who have not already sent their experiences should do so at once, so that a complete set of successful plans may be included. It is intended to make these articles of the greatest possible practical assistance to the publisher, and it is desired to supplement them with descrip-

nically printed, but the old eight-column page, retaining the style of arrangement and ad. display in vogue many years ago, is hardly in keeping with the progressiveness indicated by the nature of its contents.

Howard City (Mich.) *Record*.—The only defect in your paper is in the presswork at the bottom of pages, where there is a slight slur, possibly due to a ridge in the blanket. Otherwise it is very creditable, particularly the ad. display.

Northern Idaho *News*, Sandpoint, Idaho.—Your paper shows commendable enterprise in the handling of the news. The paid items under "Local Paragraphs" should be run separately. Out of thirty-two items in the first column, twenty-four are advertisements.

Imperial (Cal.) *Standard*.—First page would look better if small heads alternated with the large ones at the tops of columns. There is too much sameness in the ad. display—there is an attempt to display too much, preventing the use of a strong line in each, which should never be overlooked.

Neche (N. D.) *Chronotype*.—There is nothing the matter with your paper typographically—what it needs most is more local advertising.

Calkins Publications

The Paces of the Press
Oxford and
Farm
Pacific Mines
Trade Journal
Wholesale and
Retailers' Review
The Pictorial
Chronicle

Calkins Publishing House
SAN FRANCISCO Calico Building, Battery and Commercial Streets
Phone Douglas 618 CALIFORNIA

No. 6.

CLASSY
PRINTING
BOOK BINDING
RELIABLE

Address all orders to
HERALD
PUBLISHING CO.
PHONE - RAIR 41

No. 7.

ATTEND THE AUTO SHOW

Do Not Fail to Visit the Exhibit of Waterman Bros. Co., Where the Following Cars and Others Are Displayed. No Such Aggregation of Automobiles Has Ever Been Seen Before in Fresno

Visit the Green Booth
Some of the Incomparable Whites to be Seen at the Show
You'll See Them at the Show

WATERMAN BROS. CO.
1212-1228 I STREET INCORPORATED FRESNO, CAL.

No. 5.

tions of the successful plans of others. In describing the plans used, it will be appreciated if publishers will give full details, including copies of all form letters, circulars and blanks used.

NEWSPAPER CRITICISMS.—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement.

Denison (Iowa) *Bulletin*.—The *Bulletin* is greatly improved in the distribution of ink since it was criticized in July. A plain Roman letter would be better for the date line.

Estherville (Iowa) *Democrat*.—Rather than attempt to run a half-tone in the exact center of a page, it is better to place it a little higher so as to escape the fold. The three extra columns of ads. hardly warrant the printing of two extra pages. Ads. and make-up deserve favorable mention.

Yorkville (S. C.) *Enquirer*.—Your paper is certainly well made up and

From the amount of news in the *Chronotype*, and the clean-cut way in which it is presented, one would judge that it must have a good list of subscribers—if so, why not more advertising?

Granite State Free Press, Lebanon, New Hampshire.—Your change from an eight-column folio to a six-column quarto is a commendable one. With this size page you should be able to eliminate advertising from the first page entirely, but setting the three ads. in uniform style, with plain rule borders and various sizes of Roman for display, takes away much that is objectionable from such an arrangement.

Vegreville (Alberta, Can.) *Observer*.—There is room for improvement in the arrangement of your news. The half-column article in your issue of November 4, headed "Town Council," should have had a display head something like this: "Electric Light in Two Weeks; T. A. Weeks Reports to Town Council that Machinery Will be Here Soon." On the third page the article, "Vermilion Valley," should have been at the top of the first column and the plate matter run at the bottom of the second. Get your short local items all together and put single-line headings on the longer ones.

THOU SHALT NOT STEAL, "CRIB" OR "PIRATE" BRAIN STUFF.

For the benefit of all persons whom the copyright laws may concern the following extracts from the federal statutes are printed:

(Extract from Section 4965 of the Copyright Laws.)

Section 4965. "If any person.....shall.....without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate or import, either in whole or in part, or by varying the main design, with intent to evade the law, or.....shall sell or expose to sale copy.....as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit one dollar for every sheet of the same found in his possession, either printing, printed, copied, published, imported or exposed for sale, and in case of a painting, statue or statutory, he shall forfeit ten dollars for every copy of the same in his possession or by him sold or exposed for sale. . . . One-half of all the foregoing penalties shall go to the proprietors of the copyright, and the other half to the use of the United States.

The ten commandments of copyright are herein contained.—*Novelty News*.

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. III.—BY O. F. BYXBEE.



WITH the tables published last month, giving the number of inches in each contract, and the prices to be used, the rest of the work in compiling rate cards is mere detail.

In adding, the price per inch is to be added to the preceding total. For example, take the first card shown on this page, where five inches cost \$1.05. By referring to the table of "Basis of Charges," in the column starting at 25 cents, we find that for contracts of six to ten inches 16 cents is to be added for each additional inch. This means that 16 cents is to be added to the preceding total of \$1.05, making the cost for eight inches \$1.53—\$1.05 plus three times 16 cents.

In the rate cards, however, it will be noticed that the price for eight inches is given as \$1.55, this being the nearest multiple of 5 cents. In all the cards all rates under \$10 are given in even multiples of 5 cents; \$10 and under \$25, in even multiples of 25 cents; \$25 and under \$100, in even multiples of \$1; \$100 and over, in even multiples of \$5.

The first set of nine tables covers rate cards for six-column weeklies, the first being for a paper of less than 1,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.25	\$.45	\$.65	\$.85	\$ 2.25	\$ 3.90	\$ 6.75
2 inches .....	.45	.85	1.20	1.55	3.90	6.75	11.25
3 " .....	.65	1.20	1.70	2.10	5.35	9.05	15.00
4 " .....	.85	1.55	2.10	2.65	6.75	11.25	18.50
5 "	1.05	1.85	2.50	3.15	7.90	13.25	22.00
6 "	1.20	2.10	2.90	3.65	9.05	15.00	25.00
8 "	1.55	2.65	3.65	4.55	11.25	18.50	31.00
10 "	1.85	3.15	4.35	5.45	13.25	22.00	36.00
20 "	3.15	5.45	7.45	9.25	22.00	36.00	59.00

Open-space contracts:

50 inches and less than 100 inches	\$0.13
100 inches and less than 250 inches .....	.11
250 inches and less than 500 inches .....	.08½
500 inches and less than 1,000 inches .....	.07
1,000 inches and over .....	.06

For a weekly of 1,000 to 1,200 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.30	\$.55	\$.80	\$ 1.00	\$ 2.65	\$ 4.60	\$ 7.65
2 inches .....	.55	1.00	1.45	1.85	4.60	7.65	12.75
3 " .....	.80	1.45	2.00	2.50	6.15	10.25	17.00
4 "	1.00	1.85	2.50	3.10	7.65	12.75	21.00
5 "	1.25	2.20	2.95	3.70	8.95	14.75	25.00
6 "	1.45	2.50	3.40	4.30	10.25	17.00	28.00
8 "	1.85	3.10	4.30	5.30	12.75	21.00	35.00
10 "	2.20	3.70	5.05	6.25	14.75	25.00	41.00
20 "	3.70	6.25	8.45	10.50	25.00	41.00	67.00

Open-space contracts:

50 inches and less than 100 inches	\$0.15
100 inches and less than 250 inches .....	.12½
250 inches and less than 500 inches .....	.10
500 inches and less than 1,000 inches .....	.08
1,000 inches and over .....	.06½

For a weekly of 1,200 to 1,400 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.35	\$.65	\$.90	\$ 1.20	\$ 3.10	\$ 5.40	\$ 9.00
2 inches .....	.65	1.20	1.70	2.15	5.40	9.00	14.75
3 " .....	.90	1.70	2.35	2.95	7.25	11.75	19.25
4 "	1.20	2.15	2.95	3.65	9.00	14.75	24.00
5 "	1.45	2.55	3.45	4.35	10.50	17.00	28.00
6 "	1.70	2.95	4.00	5.10	11.75	19.25	32.00
8 "	2.15	3.65	5.10	6.25	14.75	24.00	40.00
10 "	2.55	4.35	5.95	7.35	17.00	28.00	47.00
20 "	4.35	7.35	9.85	12.00	28.00	47.00	77.00

Open-space contracts:

50 inches and less than 100 inches	\$0.18
100 inches and less than 250 inches .....	.14
250 inches and less than 500 inches .....	.11
500 inches and less than 1,000 inches .....	.09
1,000 inches and over .....	.07½

For a weekly of 1,400 to 1,600 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.40	\$.70	\$ 1.05	\$ 1.35	\$ 3.55	\$ 6.10	\$ 10.25
2 inches .....	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 "	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 "	1.35	2.45	3.35	4.15	10.25	16.75	27.00
5 "	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 "	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 "	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 "	2.95	4.95	6.75	8.35	19.50	32.00	53.00
20 "	4.95	8.35	11.25	15.75	32.00	53.00	86.00

Open-space contracts:

50 inches and less than 100 inches	\$0.20
100 inches and less than 250 inches .....	.16
250 inches and less than 500 inches .....	.13
500 inches and less than 1,000 inches .....	.10
1,000 inches and over .....	.08½

For a weekly of 1,600 to 1,800 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.45	\$.80	\$ 1.15	\$ 1.55	\$ 4.05	\$ 6.95	\$ 11.50
2 inches .....	.80	1.55	2.20	2.75	6.95	11.50	19.25
3 "	1.15	2.20	3.05	3.80	9.30	15.50	26.00
4 "	1.55	2.75	3.80	4.70	11.50	19.25	32.00
5 "	1.90	3.35	4.50	5.65	13.50	22.50	38.00
6 "	2.20	3.80	5.20	6.55	15.50	26.00	43.00
8 "	2.75	4.70	6.55	8.05	19.25	32.00	53.00
10 "	3.35	5.65	7.70	9.50	22.50	38.00	62.00
20 "	5.65	9.50	12.75	15.75	38.00	62.00	100.00

Open-space contracts:

50 inches and less than 100 inches	\$0.23
100 inches and less than 250 inches .....	.19
250 inches and less than 500 inches .....	.15
500 inches and less than 1,000 inches .....	.12
1,000 inches and over .....	.10

For a weekly of 1,800 to 2,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.50	\$.90	\$ 1.30	\$ 1.70	\$ 4.45	\$ 7.65	\$ 12.75
2 inches .....	.90	1.70	2.40	3.05	7.65	12.75	21.00
3 "	1.30	2.40	3.40	4.20	10.25	17.00	28.00
4 "	1.70	3.05	4.20	5.20	12.75	21.00	34.00
5 "	2.10	3.70	4.95	6.20	14.75	24.25	41.00
6 "	2.40	4.20	5.70	7.20	17.00	28.00	46.00
8 "	3.05	5.20	7.20	8.85	21.00	34.00	57.00
10 "	3.70	6.20	8.45	10.50	24.25	41.00	67.00
20 "	6.20	10.50	14.00	17.25	41.00	67.00	110.00

Open-space contracts:

50 inches and less than 100 inches	\$0.25
100 inches and less than 250 inches .....	.21
250 inches and less than 500 inches .....	.16
500 inches and less than 1,000 inches .....	.13
1,000 inches and over .....	.11

For a weekly of 2,000 to 2,500 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.60	\$ 1.10	\$ 1.55	\$ 2.05	\$ 5.35	\$ 9.30	\$ 15.75
2 inches	1.10	2.05	2.90	3.65	9.30	15.75	26.00
3 "	1.55	2.90	4.05	5.05	12.50	21.00	34.00
4 "	2.05	3.65	5.05	6.30	15.75	26.00	43.00
5 "	2.50	4.40	5.95	7.50	18.25	30.00	51.00
6 "	2.90	5.05	6.90	8.75	21.00	34.00	57.00
8 "	3.65	6.30	8.75	10.75	26.00	43.00	71.00
10 "	4.40	7.50	10.25	12.75	30.00	51.00	84.00
20 "	7.50	12.75	17.25	21.25	51.00	84.00	135.00

Open-space contracts:

50 inches and less than 100 inches	\$0.30
100 inches and less than 250 inches .....	.25
250 inches and less than 500 inches .....	.20
500 inches and less than 1,000 inches .....	.16
1,000 inches and over .....	.13

For a weekly of 2,500 to 3,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$.75	\$ 1.35	\$ 1.95	\$ 2.55	\$ 6.70	\$ 11.50	\$ 19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 "	1.95	3.65	5.10	6.30	15.50	26.00	43.00
4 "	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 "	3.15	5.55	7.45	9.25	22.75	38.00	63.00
6 "	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 "	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 "	5.55	9.35	12.75	16.00	38.00	63.00	105.00
20 "	9.35	16.00	21.50	26.50	63.00	105.00	170.00

Open-space contracts:

50 inches and less than 100 inches.....	\$0.38
100 inches and less than 250 inches.....	.32
250 inches and less than 500 inches.....	.25
500 inches and less than 1,000 inches.....	.20
1,000 inches and over .....	.17

For a weekly of 3,000 to 5,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	\$ 1.00	\$ 1.80	\$ 2.60	\$ 3.40	\$ 8.95	\$ 15.50	\$ 26.00
2 inches	1.80	3.40	4.85	6.10	15.50	26.00	43.00
3 "	2.60	4.85	6.75	8.40	20.75	35.00	56.00
4 "	3.40	6.10	8.40	10.50	26.00	43.00	70.00
5 "	4.20	7.40	9.95	12.50	30.00	50.00	83.00
6 "	4.85	8.40	11.50	14.50	35.00	56.00	93.00
8 "	6.10	10.50	14.50	18.00	43.00	70.00	110.00
10 "	7.40	12.50	17.00	21.25	50.00	83.00	130.00
20 "	12.50	21.25	29.00	35.00	83.00	130.00	210.00

Open-space contracts:

50 inches and less than 100 inches.....	\$0.50
100 inches and less than 250 inches.....	.42
250 inches and less than 500 inches.....	.32
500 inches and less than 1,000 inches.....	.25
1,000 inches and over .....	.20

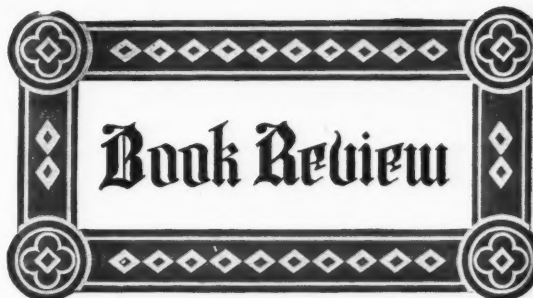
These cards cover prices for practically every contract that a publisher is called upon to write except for advertisements which are to appear every other week and once a month. The rates for these advertisements should be the same as for contracts calling for an equal number of inches. As an example, suppose an advertiser wishes to arrange for a five-inch advertisement once a month for a year. This is equivalent to sixty inches, or the same as twenty inches three weeks, and the price would be the same as for the latter contract, which, as shown in the first card printed above, would be \$7.45 in a weekly of less than 1,000 circulation.

Some publishers charge a higher rate for contracts of this kind, but, as demonstrated in the October number, the publisher should recognize the advantage of giving the advertiser space in such quantities and at such times as he desires, and that, too, without charging him a premium when he requests something which diverges slightly from the usual form of advertising. In other words — an equal charge for an equal service, that is, an equal number of inches.

In arriving at a rate for half pages or full pages for a year, it is simply necessary to carry the figuring to a point beyond that shown in the cards. In a six-column weekly a full page one time would be the same as one column six times. In the same paper a half page every issue for six months would contain 1,560 inches. In the first rate card we find that 1,040 inches (one column, one year) costs \$59, and by referring to the table in the November issue we find that additional inches above 1,000 are to cost 3½ cents. There are 520 additional inches in this contract, which at 3½ cents an inch equals \$18.20, to be added to \$59, making the total charge, in round numbers, \$77.

This process takes much longer to explain than it does to work out, but from this the reader will easily understand how to arrive at prices for any order of unusual size.

Next month cards will be published for seven-column weeklies.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

To WHATEVER department of printing our attention may be chiefly directed, sooner or later we must consider the means of graphic illustration. It is notable, in view of the great improvement in the methods and mechanical aids for the rapid production of printed matter, that printers have so little actual knowledge of the cognate branches of the art, particularly engraving. The pressure of competition has organized the printing-office on factory principles, and thus each worker becomes a part of a system doing a set thing indifferently well. What the factory system gains in one way, in the quantity produced, it loses in another in the perfection of the finished work. That the worker allows himself to be forced into the groove of acquiescent non-reflecting labor, is an economic loss, yet the only way that loss may be retrieved is through the worker himself. It may be cruel to attempt to spur a tired horse, but a strenuous effort at times will show a surprising store of latent power, and if the worker once feels the stimulus of that strength lying downcast, he will arouse himself and work out his own solution in the gravel of the spirit of craftsmanship. "There can be no greater aid to the development of the spirit than the literature of the art. To take the harvest the seed must be planted." In the recent work, "A Short History of Engraving and Etching," there is prepared for the printer and nontechnical reader a comprehensive and thorough record of the achievements of engravers from the earliest times, with examples of their works. The half-tone and the commercial side of engraving finds no place in the volume, its treatment is academic rather than technical, and for that reason holds for the printer-reader prone to consider any knowledge worthless that is not directly money-making an influence toward better ways of thinking. The struggles of the early etchers and the failures and achievements of their pupils are recorded in a pleasing, intimate way, while the uninitiated are warned of the whims of the publishers of re-worked etchings of the masters in which the subtle value of "quality" is lost.

A SHORT HISTORY OF ENGRAVING AND ETCHING, for the use of collectors and students, with full bibliography, classified list and index of engravings, by A. M. Hind, of the department of prints and drawings, British Museum, with frontispiece in photogravure and 110 illustrations in the text. Boston and New York: Houghton, Mifflin & Co. London: Archibald Constable & Co., Ltd. 478 pages, 9½ by 6½, untrimmed edges, three-quarters brown cloth, gold stamped, gilt top. Price \$5.

FROM the Tokio Tsukiji Typefoundry, Tokio, Japan, comes a handsome year book of the graphic arts as practiced among the Japanese. That our cousins in the Orient have learned much is true, and in learning much they have perchance lost much. Before the art of imitation was developed honest goods showed their merit without question, but it is different now. The binding of the year book before us shows a handsome silk cord thrust through — stabbed through the back — and the effect is sumptuous and Orient-

tally rich and thorough, but, alack, the back breaks away and shows the silk cord goes no farther than the cover, and the body of the book is held by the Yankee wire staple—clinchd like a boiler-rivet. We in America, of course, do this brazenly, but our Japanese friends try to gild the false practice. There are many beautiful Japanese color-prints in the book, but otherwise the work is marred as usual by the inclusion of Occidental specimens. They do not mix. If our Japanese friends have business judgment they will keep out of their books the influence of the West.

SOUND FROM LIGHT.

One of the most wonderful discoveries in science that has been made within the last year or two is the fact that a beam of light produces sound. A beam of sunlight is thrown through a lens on a glass vessel that contains lampblack, colored silk or worsted, or other substances. A disk having slits or openings cut in it is made to revolve swiftly in this beam of light so as to cut it up, thus making alternate flashes of light and shadow. On putting the ear to the glass vessel, strange sounds are heard so long as the flashing beam is falling on the vessel.

Recently a more wonderful discovery has been made. A beam of sunlight is made to pass through the prism, so as to produce what is called the solar spectrum or rainbow. The disk is turned, and the colored light of the rainbow is made to break through it. Now place the ear to the vessel containing the silk, wool or other material. As the colored lights of the spectrum fall upon it, sounds will be given by different parts of the spectrum, and there will be silence in other parts.

For instance, if the vessel contains red worsted, and the green light flashes upon it, loud sounds will be given. Only feeble sounds will be heard when the red and blue parts of the rainbow fall upon the vessel, and other colors make no sound at all. Green silk gives sound best in red light. Every kind of material gives more or less sound in different colors, and utters no sound in others.

The discovery is a strange one, and it is thought more wonderful things will come from it.—*Exchange*.

COLORS USED TO CURE INSANE.

Two new cottages erected by the State at the Illinois Hospital for the Insane, at Bartonville, at a cost of \$100,000, equipped with eight solariums for the continuance of the work of phototherapy, inaugurated by Superintendent Zeller, were dedicated on Thanksgiving Day.

Phototherapy is studied in no other public or private institution in the cure of mental trouble except in Denmark, where it is used in the cure of diseases, and Doctor Zeller recently received a letter from Munich asking for the results of his experiments.

The solariums are eight in number—two equipped in ruby, two in violet, two in amber and two in opal. Doctor Zeller has found that the despondent insane patients are enlivened when placed in the red room and the violent patients soothed when in the blue room. Opal is antiseptic and aids the consumptives. Each of the cottages accommodates one hundred and fifty patients.—*Chicago Record-Herald*.

DEVELOPMENT OF THE EXECUTIVE FACULTY.

An industrial company, to be well-rounded, should contain within itself every essential element for self-perpetuity, by preparing individuals to assume executive responsibility, from the least important department head to the directing chief of the organization.—*Clarence M. Woolley, in System*.

THE PAPER INDUSTRY AS RELATED TO FORESTS AND EDUCATION.

The great German chemist, Liebig, once said that the degree of a nation's civilization might be gaged by the amount of soap which that nation consumed. A similar epigram would truthfully hold good for paper consumption. The amount of paper used is a very good indicator of the educational development of a nation. The diffusion of newspapers, magazines and books is one of the principal means for the dissemination of learning. For the purposes of comparison we have assumed that all news paper, book paper, writing paper, etc., has been run from the machines in a continuous web of paper adapted for a newspaper press of heroic size.

In the case of the United States this annual shaft of paper would be 830 feet high, 377 feet in diameter, and it would weigh 2,730,000 tons of 2,000 pounds. Germany, a great book and reading nation, comes next with a 937,000-ton roll 588 feet high and 267 feet in diameter. England follows with a roll 495 feet high, 225 feet in diameter, and weighing 573,000 tons, certainly a considerable quantity for an insular kingdom. France comes next with a 419,000-ton roll 445 feet high, 202 feet in diameter. Austria makes a good showing with her 346,000 tons, the roll being 418 feet high and 190 feet in diameter. Last of all the six great paper-producing countries stands Italy, whose annual production of paper amounts to 265,000 tons, the roll being 379 feet high and 172 feet in diameter. The aggregate amount of capital invested in all six countries is little short of a billion dollars. The analysis of materials and product is always interesting. In 1905 the raw materials consumed in this industry in the United States were as follows:

	Cords.	Value.
Pulpwood	3,050,717	\$20,800,871
	Tons.	
Rags	294,552	8,864,607
Old or waste paper	588,543	7,430,335
Manila stock	107,029	2,502,332
Straw	304,585	1,502,886
Sulphur	130,400	3,221,834
Other chemicals .....	.....	5,111,546
Pyrites	2,036	31,925
Clay	201,218	2,096,570
Sizing	52,171	1,838,035
Fuel .....	.....	13,178,567
Mill supplies .....	.....	2,526,950
All other materials .....	.....	11,034,537

Adding other elements of expense we have a grand total of \$111,251,478.

This large expense bill is offset by a valuable product which may be classified as follows:

	Tons.	Value.
News in rolls	840,802	\$32,763,308
News in sheets	72,020	3,143,152
Book paper	434,500	31,156,728
Cover paper	22,150	2,023,986
Plate, litho, etc.	19,837	1,458,343
Cardboard, tickets, etc.	39,060	2,764,444
Writing paper	131,934	19,321,045
Miscellaneous fine paper	14,898	2,928,125
Wrapping paper	644,291	30,435,592
Tissue paper	43,925	5,056,438
Blotting paper	8,702	1,046,790

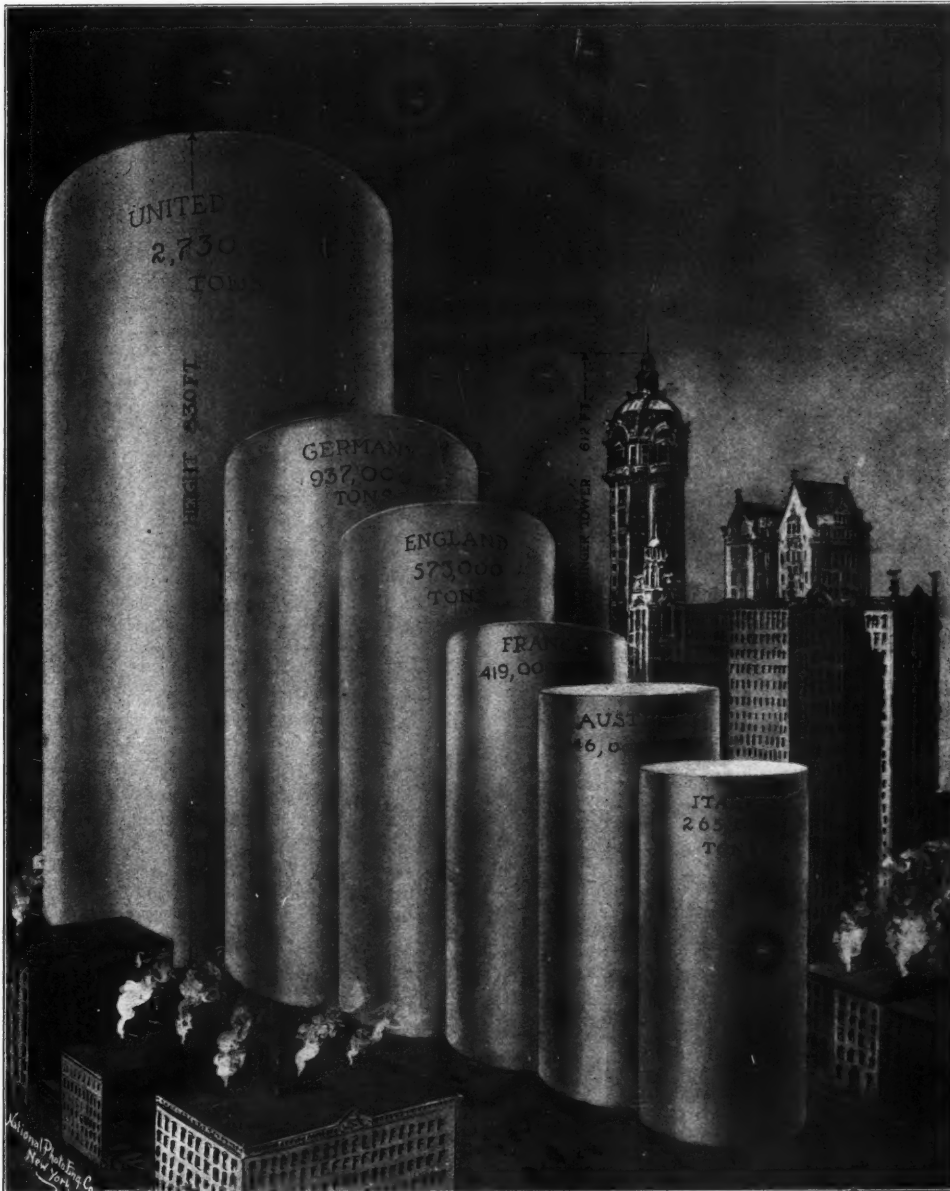
Other forms of paper, such as boards, building paper, hanging paper, etc., bring up the total in round numbers to 2,730,000 tons. This figure, which is derived from statistics compiled exclusively for the *Scientific American*, differs somewhat from the census figures of 1905. The total value of the products of all kinds in 1905 was \$188,715,189; the total expenses were \$165,807,763, leaving a profit of \$22,907,426, or eight and one-third per cent on the investment. This is certainly a small enough return on the capital invested.

We now come to another interesting phase of the sub-

ject, that is the destruction of the forests. We hear a great deal about our forests being rudely grabbed by the insatiable pulpmaker. Now, as a matter of fact, less than three per cent of the timber cut ever enters the pulp mill. This figure is more than conservative, and is vouched for by expert foresters. The possibility of a dearth of wood has caused some of the largest and most conservative mills

Year.	Cost per Cord.	Forestry Charges.	Total.
1904.....	\$5.93	\$0.55	\$6.48
1905.....	6.10	.55	6.65
1906.....	5.95	.55	6.50
1907.....	6.39	.55	6.94

The whole question is admirably summed up in a letter, from which we quote the substance, to an official in the



COMPARISON OF PAPER PRODUCTION OF THE WORLD.

to lay aside large tracts of land for reforestation, and for every cord of wood consumed now a forestry charge is sometimes added, as follows, to pay for growing and protecting timber for later consumption:

Year.	Cost per Cord.	Forestry Charges.	Total.
1900.....	\$4.92	....	\$4.92
1901.....	5.04	....	5.04
1902.....	4.83	\$0.55	5.38
1903.....	5.42	0.55	5.97

Forest Service, United States Department of Agriculture. This letter was written by the general manager of a group of mills. He says:

We own one tract of land containing about 300,000 cords of growing wood, which cost us about \$225,000; we have taken practically no wood from this tract; the annual interest charges amount in round numbers to \$11,000, and to this amount must be added taxes, expenses of the Forestry Department for work spent on the tract, cost of keeping out fires, etc. All these expenses are charged to the tract at the end of the year, but if no wood is cut from the tract no charge can be made against manufacturing. The longer we hold the tract the greater the cost per cord, unless the growth

is sufficient to take care of the carrying and Forestry Department charges, which accumulate at a very rapid rate; therefore, inasmuch as we have many tracts containing large amounts of growing wood from which we are cutting very little wood at this time, the ultimate charge against manufacturing will be heavy. It is almost impossible to estimate what this charge will amount to until we have had years of experience, and can compute our costs on the same basis that enables the life insurance companies to fix their premiums on policies. The same principle is involved. If we were not looking ahead to protect our mills, we could temporarily realize considerable profit by skinning our land, as is done in the lumber and other industries, but the situation with us is quite different from what it is with them. We have millions of dollars invested in works and machinery, and unless we conserve our wood supply our investment in plant is worth only what it will sell for as scrap. On the other hand, a lumberman owning a \$1,000,000 lumber tract can cut all the wood off in a \$20,000 sawmill, and when he has skinned his land he can either move his sawmill to another location or abandon it; his mill investment is small, and his loss amounts to little. You will, therefore, appreciate the fact that we must preserve our wood supply, and we are willing to go to any practical extent to create a perpetual supply of woods for our mills. This is the policy we have followed for some time past, and we shall continue to follow it so long as we can afford to do so.

I have endeavored to bring the above facts before the Pulp and Paper Investigation Committee at Washington. There is no tariff on pulpwood from Canada, but there is a tariff on pulp and paper. Now, if this tariff on pulp and paper should be taken off, it would bring us into competition with Canadian and foreign mills where wood, or labor and other materials, can be secured at low prices, especially in Canada, where there is such an abundant wood supply as to make reforestation unnecessary for many years to come. This would result in forcing prices to a point where there would be but one course open to us, namely, to realize on our wood by skinning our land and then go out of business. I claim that any industry which must subsist on wood and which is reproducing the wood it consumes, thereby not reducing the forest area but maintaining it, should be encouraged and protected.

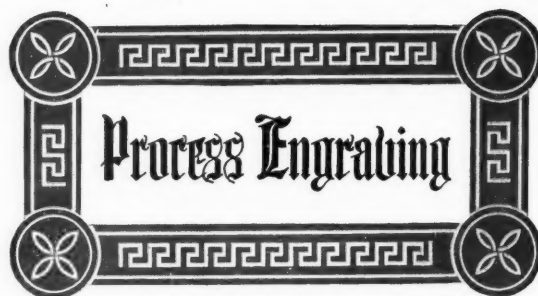
This certainly shows a very sane realization of the duties of society in conserving our natural resources. Nearly all mills owning large tracts of land have expert foresters who determine what timber shall be cut. The timber reservations are in constant danger from fire. At the time of writing, on one forest for eventual paper-pulp consumption, three hundred men are employed in fighting fires and making timber-denuded zones to arrest the progress of the elements.

Drought is also a foe to the papermaker, as an abundance of water is required to wash the pulp. One mill with fourteen large paper machines is running with only two machines at the present time. The continued droughts of September have resulted in a serious curtailment of production. This taken in connection with labor difficulties has resulted in an extraordinary condition, which is, that the visible supply of paper for the newspapers of the country is only sufficient to last thirty years. Paper is being consumed for this purpose at the rate of two thousand four hundred tons a day, and the outlook is far from promising.

The paper industry is very interesting in all its phases, and we have attempted to draw the attention of the reader to some peculiar facts concerning the same.—*Scientific American*.

ONE WORD.

On the *Galveston News* a Linotype operator got a take of diversified farm copy in which was shown the profit in an acre of watermelons. The word "watermelons" occurred about fifteen times and each time the operator set it he made it two words. The proofreader would not stand it. The proof was marked, and the man wanted the corrections rung. "I've worked all over the country and never yet saw 'watermelon' one word." The father laughed at him. "Go on and correct it; you never saw 'watermelon' two words in your life." The man corrected the proofs, but was very hostile. An hour afterward, at lunch, when everybody was eating and no one had spoken for a few minutes, the operator said: "By George, Mr. Father, you were right. 'Watermelon' is one word. I was thinking of 'strawberries.'" — *Progressive Printer*.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

BRIEF ANSWERS TO CORRESPONDENTS.—Virgil Lamb, Kansas City, will find information he wants regarding three-color reproduction in "Three-color Photography," by Von Hubl (Tennant & Ward, 122 East Twenty-fifth street, New York. Price, \$2.50). David Howe, Taunton, Massachusetts: There is no way by which asphaltum may be made more sensitive to light than by purifying it by the ether process.

ARTIFICIAL LITHOGRAPHIC STONE.—Once more are we promised an artificial litho stone equal to the natural stone. Mr. Thom, of England, has patented a manufactured stone, for which he takes blast furnace slag and powders it, mixes it with lime and slacks the mixture. Then he molds it into slabs or cylinders under pressure. When the slabs or cylinders are dry they are put into airtight chests and carbonic-acid gas forced into the chest until the lime is changed to a carbonate and will not absorb more gas. The inventor also adds to the powdered slag and lime powdered litho stone, dolomite, silica, alumina, or marble, and claims that the stone thus manufactured is superior in many respects to the natural article.

REPRODUCING PENCIL SKETCHES.—R. W. C., New York, writes: "I note what you say in 'Process Engraving Notes' about reproducing pencil sketches and I am sorry that I have to differ with you about the mezzograph screen being 'the cheese' for that kind of work. I have tried the mezzograph all right, but it is not in it with a cross-line screen. I have done lots of this work. I take a 150-screen and bring it up closer than usual. I expose with a small stop to get the pencil lines in half-tone, then I expose with an extra large stop, or no stop at all, to fill up the dots of the white paper. By careful cutting and intensifying I get a negative that looks as if it was all filled up and no good; but we have a dandy etcher, who does the rest by etching, rolling up and powdering. Give me a half-tone screen every time for pencil sketches."

THE FIRST SIGN OF BUSINESS IMPROVEMENT.—The starting recently of the Farmer-Zehr Engraving Company, at 165-167 William street, New York, is worthy of notice here for several reasons. It is the first indication that processwork is moving out of the stagnation which followed the recent panic. Then the members of the firm, being perfectly practical men, fitted up their establishment with the newest and most improved cameras, lenses, screens and machinery. Further, they selected a building with plenty of light and air and made the sanitary arrangements as perfect as possible, so that they and their employees would not suffer in health. The result was that the best workmen in all branches of the trade applied for positions with them, showing that the skilled processworkers of the day are not only looking out that the shops

they work in are healthful places, but they also take pride in the tools placed in their hands. They prefer employment where they can turn out work that is creditable to not only the firm but themselves. The Farmer-Zehr firm deserves success, because it is starting the right way to earn it.

NEGATIVE GLASS WITH GROUND EDGES.—This is possibly a good suggestion, made by a writer in *Process Work*, that the edges of glass to be used for negative making be not only ground so as to avoid the possibility of cut fingers, but that the surface of the glass for a quarter of an inch near the edges be ground so as to keep the photographic film from frilling or getting loose at the edges during development, intensifying, etc. Many operators still paint a strip of rubber solution round the edges instead of using an albumen substratum. For them the ground glass edges will be a clean substitute for the rubber. The advantage of the scheme would be that it does away with any substratum that might contaminate the bath, and once the edges of the glass are ground there would not be any further need of preparation; all that would be needed would be to clean the glass and it would be ready to receive the collodion film.

A NEWSPAPER SHOULD HAVE ITS OWN PHOTOENGRAVING PLANT.—“Union Man,” New York, in speaking of a paragraph in this department for October, calls attention to how this very question is demonstrated in New York city. It appears that one of the metropolitan dailies, which had a reputation for the excellence of its half-tones, decided to close their own plant temporarily and experiment with having their half-tones made by an outside photoengraving company. The result was such a deterioration in the quality of their illustrations that it was noticeable by everybody. Another daily paper in New York is owned by men who also own a daily paper in Philadelphia. This latter has its own engraving plant, while the former has its work “farmed out.” The result is that the Philadelphia daily has excellent cuts, while the New York paper's cuts are not fit to print. All of which proves that it is unquestionably better for a paper using many illustrations to supervise the making of them so that they can get proper attention. How ridiculous it would seem to “farm out” the typesetting or stereotyping on a paper as is sometimes done with engraving.

THE LONDON SCHOOLS FOR PROCESSWORK.—Now that the Photoengravers' Union at its national convention has endorsed the suggestion of President Woll that the members look after the proper education of their apprentices, it is of interest to see what is being done in London in this matter. There they teach processwork at the L. C. C. School of Photoengraving and Lithography, the Polytechnic School of Photography, Battersea Polytechnic, Acton and Chiswick Polytechnic, and the Goldsmith's Institute. The first school is the most important one, where they have twenty-five instructors, eighteen of these instructors giving their whole time to teaching. The classes are divided into elementary drawing; color and costume; preparation of originals; map and plan drawing on stone; pictorial and decorative composition; line and ordinary photography; half-tone negativemaking; line etching on zinc, brass and copper; half-tone etching; reëtching and finishing; three-color blockmaking; mounting process blocks; proving relief blocks; lithography; collotype; photolithography; photogravure; mezzotint and etching direct on the metal. There are also lectures on chemistry, the theory of the photographic processes, papermaking, stationery manufacture, etc. Only apprentices and those employed at the trade are admitted as students. The schools being supported by the Government,

the fees are merely nominal, while numerous prizes are given at the close of the term by private firms and individuals for the best work done by the students.

HOW PHOTOENGRAVERS' UNION NO. 1 WENT THROUGH THE PANIC.—Mr. A. Andonian, business agent of Photoengravers' Union No. 1, submitted a report to his brother members which gives an idea of how this union, containing nearly one thousand members, weathered the financial storm. Following are some extracts from the report: Out of an army of unemployed, numbering at one time over two hundred, with determined patience, we succeeded in obtaining steady situations for 172 members, keeping the remainder of the unemployed in good spirits by sending them on 478 different occasions to substitute jobs. Some of these substitute jobs lasted from one day to one, two and three weeks. We were able to secure out-of-town positions for thirty-five of our members since January of this year. Fourteen of our members got out withdrawal cards since January of this year, with the desire of following another trade or business more beneficial to their health. We have ten members on our sick list unable to work. Seven of our members have passed away from this life since January of this year, and we have now (October 5) less than twenty men, in all branches, unemployed, whose services would be acceptable to any of the employing photoengravers when the occasion arises.

PENROSE'S PROCESS YEAR BOOK FOR 1908-1909.—Processmen everywhere are anxious to know what will be the new things in this valuable annual. From the preliminary announcement of the publishers the coming volume promises to be particularly rich in its color exhibits. The possibilities of two-color printing will be illustrated by numerous examples. More attention will be paid to the metzograph screen this year. There will be many cuts made by the metzograph screen, the most notable being a three-color done entirely by this screen; and what will make it more valuable, the same subject has been reproduced also in three-color by the cross-line screen, so that the comparison will be most instructive as to the properties of the two screens. Mr. Howard Farmer contributes a lengthy article on the principles of half-tone work. Major-General Waterhouse tells of a little-known method of correcting engraved copper plates by a method of electro-deposition. Mr. Arthur Payne's new process for making half-tones direct in the camera on the metal plate will be illustrated and the editor will tell in his review of the year's work of the new process of the Rembrandt Company for printing photogravure in colors. The book can be ordered from The Inland Printer Company now. Price, \$2.85.

PHOTOGRAVURES IN COLOR AND COLORED PHOTOGRAVURES.—James R. Mason, Boston, writes: “I am a reader of THE INLAND PRINTER, and wish your expert on engravings would help me decide on the pictures for decorating my home. I want colored pictures, but I know little of their commercial value. I have been pricing them at the art stores and find what they call “facsimile photogravures” and “colored photogravures” please my fancy most. Why should the former be so much more expensive than the latter? All the dealer could tell me was that there was a difference in the process. Please tell me what the difference is?” *Answer.*—The “facsimile photogravure,” as it is termed in the trade, should be called a photogravure in colors to distinguish it from a colored photogravure, which is quite a different production. The latter is really a photogravure stained with water-colors. The photogravure itself is printed in a sepia ink, the plate having been wiped out cleanly in the spots where the colors are afterward to be painted on. The photogravure in colors, on the other hand, is an art production, for the reason that the inks are

painted on the plate before the impression is pulled. These photogravures in color and etchings, printed also in colored inks, are, at present, the highest type of picture of which the printing art is capable.

THE INTERNATIONAL PHOTOENGRAVERS' UNION AND SANITATION.—That is splendid work the International Photoengravers' Union is doing in looking after the sanitary conditions under which its members are obliged to work. It shows they have higher purposes than the mere maintenance of wages. For, after all, what doth it profit a man if he gain a good salary and lose his health? The writer was being shown by a great newspaper proprietor the stables in which he kept his horses. The walls were lined with glazed tiles, the floors were of cement so they could be flushed every morning with water, and it was with great pride that the owner spoke of the sunlight, air and perfect sanitary arrangements—for his horses, yes, while at the same time the men on whom he was making his money were huddled together in quarters in which he would not permit any of his farm animals to remain. So it requires an organization, like the union, to cope with some proprietors, and even their own members, in this matter of healthful workrooms. One bit of advice from the International Photoengravers' Union should be insisted on right away, and that is to have a box of crude bicarbonate of soda convenient to where nitric acid is handled, so that in case of the breakage of a carboy, or the spilling of acid on the wooden floor, the soda can be used to neutralize it and prevent the deadly brown fumes being breathed by those near by.

TANTALUM.

A few years ago this name was completely buried in the pages of works on science and philosophical pamphlets, but to-day it is known from one end of the world to the other on account of its use in the production of the group of incandescent-lamp filaments, called "metallic filaments." Ekeberg, its Swedish discoverer, spelled it "Tantalum," and according to an extract in the *Royal Society of Arts Journal* taken from the *Engineer*, of London, he gave the substance this name because of the tantalizing difficulties he encountered while making his investigations of its qualities. The *Journal* continues: "It is only recently that tantalum has been obtained in a state of purity, and the rapidity with which it has been produced in response to the demands of commerce and industry is almost unprecedented. Only a little while ago the mineral from which tantalum is obtained was so rare that not enough could be found to supply specimens to all the mineralogical museums. Now Australia alone produces more than seventy tons of tantalite a year. This does not seem to be a great quantity, but it is to be remembered that a single pound of tantalum suffices to furnish twenty-three thousand lamps, each of twenty-five candle-power."

No sooner did this material come to the fore than a rival—tungsten, another forgotten mineral—was "rediscovered." Its use creates a still higher efficiency in incandescent lamps through the large decrease of current required to operate them.

A. L. E.

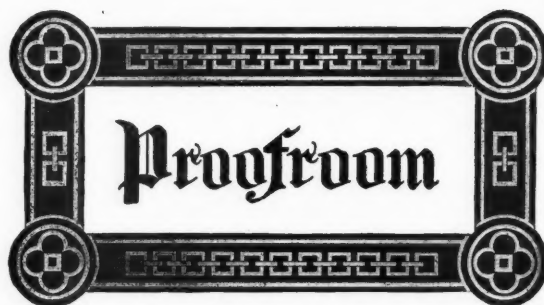
THE DEADLIEST BULLET.

They had a dispute, and agreed to leave it to the military expert.

"What bullet," they asked, "do you consider the deadliest?"

For several minutes he remained in a brown study. Then he looked up with the air of one who had settled the matter finally and definitely.

"The one that hits," he said.—*Philadelphia Inquirer*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

AN ABBREVIATION.—M. A. J., Cooperstown, North Dakota, asks: "What is the correct way to abbreviate the word Proprietor? My rule is to spell the word out, but sometimes space is limited so that abbreviation is necessary. In such a case is Prop. or Propr. better? Every shop seems to have its own way, and I wish to find out which is correct." *Answer*.—There is no standard that makes one abbreviation of this word correct and another incorrect. Either of the two abbreviations mentioned is good enough, though the first one seems a little preferable. Neither of them seems at all likely to be misunderstood. But the contraction Prop'r seems a little better than either of them, and it also is used.

MEANING AND VALUE.—J. J. M., Newark, New Jersey, writes: "I would ask you a few questions on the following sentence, which has somewhat perplexed me: 'Lack of clearness is due to two things: Imperfect knowledge of the values and meanings of words; and to grammatical inaccuracy in the arrangement and use of words, the general meaning of which is fairly well known.' What is the difference between the values and the meanings of words, also between their arrangement and their use (in a sentence)? As the writer, Sherwin Cody, in the article in which this sentence occurs, defines grammar to be 'the science of the logical arrangement of words in a sentence,' should not the word 'use' be omitted? Should not some other point than the colon be used after 'things' ('imperfect' beginning with a lower-case letter), a comma be used instead of the semicolon, and the word 'to' before 'grammatical' and the comma after 'words' be omitted? These sentences follow the one above: 'Now, the exact values of words must be learned by reading or through knowledge of the world. The meanings of words are arbitrary—a matter of usage, of authority—and are to be discovered by experience.' In these he seems to attempt to discriminate between the values and the meanings of words; but the sentences appear, to me, to say that value and meaning are each a matter of usage, and that a knowledge of either of them can be acquired only by experience. I come to you for information on this matter because Mr. Cody's article appeared in your department." *Answer*.—Excepting the poor punctuation, which our correspondent correctly criticizes, the sentences present no real point of question to one who will inquire a little into the values and meanings of words. On the contrary, they are truly perspicuous expressions of thought by a perspicacious writer. This writer does not only seem to attempt to discriminate between values and meanings; he actually does discriminate, as any one may who will consider the real difference between the words. Meaning and value are positively different things, although in this case the value would be little if the meaning were not right. Any dictionary should answer our correspondent's question clearly,

for they all give good definitions of the words. A word's meaning is simply what the word means, which often depends somewhat on its context. We might easily make considerable objection to Mr. Cody's assertion that meanings are arbitrary, a matter of usage and of authority, but that is hardly called for here, and the assertion has a basis of fact, albeit a little too broadly expressed for the present writer's full concurrence. The process by which a word gets its meaning, whether arbitrary or not, has no bearing on our question. A word means whatever it is capable of communicating from one person to another, and is not worth much unless it does convey its conventional sense and no other. Of course it may be used correctly and be misunderstood, but in such a case all the fault is the reader's or hearer's. Now as to value. Value is worth, or utility. The value of a word is determined by its meaning and the appropriateness of its use and fitness in the arrangement of the sentence; and this being so, of course meaning is incidental, even essential, to value, but can not be co-extensive with it, and is plainly not the same. A word whose meaning does not fit where it is used has no value in such

of speech in the place or places of other parts of speech, as an adjective where there should be an adverb. Many sentences may be perfect in grammar and yet be erroneous, and of little value, because of bad choice of words. When a certain word expresses a meaning that can not be misunderstood in a certain connection, that word, and no other, is the proper word for use in that connection—that is, of course, if its meaning is the intended one. Sherwin Cody never had an article in this department. What our correspondent refers to is probably something of his that was quoted by the editor. Mr. Cody wrote a series of four books on "The Art of Writing and Speaking the English Language," and more than once we have quoted from them, mainly in support of some assertion of our own.

ELECTRIC GLUE-POT.

The value of electricity for heating purposes is illustrated in a new electric glue-pot which has recently been placed on the market. The economy of the device lies in the fact that the maximum amount of heat may be applied



Photographs by Frank E. Foster, Iowa Falls, Iowa.

CHILDHOOD'S HAPPY HOURS.

use. Hence the meaning is a very important element of the value. Exact synonyms in English are very few. Often two words that approach very near to real sameness in sense have different values, so that one in a certain use will be much more valuable than the other would be in the same use. This may be found plainly exemplified in many of the paragraphs on synonymy in the dictionaries. Arrangement and use also are different. Of course there can be no arrangement without use, and words can not be used without arrangement of some sort; but words can be used in such arrangement as to lessen greatly their value, and even so as to deprive them of connected meaning. Mr. Cody's definition of grammar is good. Grammar is considered by him, in making his definition, mainly as a constructive science, or, as he says elsewhere, synthetic, though grammatical study must also include analysis. It is only by analysis that we may test the correctness of the synthesis. By use Mr. Cody probably means the choice of words for use, and this is diction, not merely grammar. Thus "grammatical inaccuracy in the arrangement and use of words" means much more than would be said in "arrangement of words" only, and omission of any word would change the sense. Grammatical inaccuracy in arrangement would consist in the placing of the words in wrong order; such inaccuracy in the use of words would consist in the use of a word or words of one or more parts

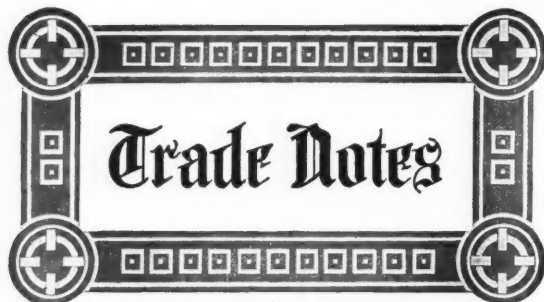
instantly when needed, while the glue may be kept warm at all times by a reduced flow of current through the heating coils. The glue-pot consists of a cup in which the glue is placed, and which is set in a casing filled with water. The electric heater is attached to the pot immediately below the water. A hot-water receptacle is provided in which the brushes may be kept.—*Scientific American*.

MASTERS OF DESTINY.

My faith in man's ability to learn is so great I believe with energy and perseverance he can fit himself for any kind of position. I believe he can be practically what he wants to be, if he is willing to pay the price. Great success demands a great price. The things worth having in this world all command high prices, and must be striven for. It is through tremendous striving that we develop. If there was nothing to strive for we would not exert ourselves, and without exertion there would be no development, no growth.—*Walter H. Cottingham, in System*.

GOOD ADVICE TO BILL.

It occurs to us that if Bill Cardwell and his self-styled "Sons of Washington" would raise less h—l and more cotton and alfalfa, Oklahoma would enjoy a greater degree of prosperity.—*Ada Weekly Democrat*.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Patterson, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Colingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevins Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Hallettsville, Texas; Editor and Publisher of Official Paper, B. H. Herbert, *National Printer-Journalist*, Chicago, Ill.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York city.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Cherouny; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Freel, 1839 Eighth-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

BEN FRANKLIN CLUB OF CHICAGO.—President, W. J. Hartman; Vice-President, T. H. Faulkner; Treasurer, George Seton Thompson; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

EMPLOYING PRINTERS' ASSOCIATION OF TEXAS.—President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

WESTERN MASTER PRINTERS' ASSOCIATION.—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.—President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Bernard, Suite 609, Rector building, Chicago, Ill.

PRINTERS' LEAGUERS DINE.—The annual meeting and dinner of the New York branch of the Printers' League, held at the Westminster Hotel on Tuesday, November 24, was a pronounced success. Lack of time prevents giving a résumé of some of the excellent and interesting remarks made by the officers and others.

MODEL MODERN OFFICE.—Reno, Nevada, raises its hand to direct attention to the establishment of the White Printing Company, claiming it to be the exemplification of modern taste in printing-offices. The company certainly shows a combination that presages success and is hard to beat—new town, new building, new equipment and a good business.

TURKEY IMPORTS PRESSES.—United States Consul Jewett, of Trebizond, directs the attention of American manufacturers to the probability of a demand for presses, type and other printing material in Turkey. Heretofore many obstacles were put in the way of their importation, but now they are admitted free of duty. European manufacturers were quick to take advantage of the change, and their men were on the ground seeking orders before the Turks had fully realized what had happened.

SHOULD PATRONIZE NONUNION OFFICES.—*American Industries* has been asking members of the Manufacturers' Association their views on trade conditions and future prospects. William Green, of New York, a prominent member of the United Typothetae, in his reply said: "What would materially help the prosperity of this and other open printing-offices is that manufacturers should practice what they preach—patronize open offices and not run like scared chickens to place their work in union offices at the threat of walking delegates."

CITY OF UP-TO-DATE OFFICES.—After the fire, the printers of San Francisco established temporary quarters in widely separated sections of the city. They are now concentrating in the natural location for printing-offices—in the center of the city. The buildings being specially constructed for the purpose and the machinery and material being necessarily the latest products of the manufacturers, there is reason for the boast that Frisco offices have equipments which for modernity and utility are unequaled in the world. Descriptions of some of these graphic-arts establishments will appear in THE INLAND PRINTER in the near future.

SAN FRANCISCO EMPLOYERS AND UNIONS STILL DICKERING.—Differences have existed for some time between the publishers' association of San Francisco and the typographical and mailers' unions. The machinery provided for by the national agreement was put in operation, the respective parties confiding their interests to attorneys, which would indicate strained relations. In due course the dispute came before the national board, which, however, refused to entertain it because lawyers had been employed. This was held to be violative of the spirit of

the agreement, so the original parties were ordered to take up the dispute anew and without the assistance of attorneys. They are wrestling with the problem now, and, though neither the publishers nor compositors have said so, an experienced observer says the "demands of the allied trades seem to be the knot in the rope that won't go through the hawse-hole."

S. B. DONNELLY SUCCEEDS LEECH AS PUBLIC PRINTER.—Notwithstanding denials from Mr. Leech that he intended resigning and from Mr. Donnelly that he expected to be appointed Public Printer, the announcement was issued from the White House on Thanksgiving Day. Disagreement with President Roosevelt was responsible for Mr. Leech's resignation, who is expected to return to the Philippines. Mr. Donnelly served three terms as president of New York Typographical Union and one term as president of the International Typographical Union. Since then he has been employed as secretary of the New York building trades and arbitration board.

BINDING MUST BE DONE IN THIS COUNTRY.—Cedric Chivers, of Bath, England, and Brooklyn, New York, has been awarded a large percentage of the binding for the public libraries of New York. The bookbinders' unions alleged that much of the work was being done at the Bath branch. The Board of Aldermen and the Board of Estimate and Apportionment took cognizance of the complaint that the practice tended "to degrade the American wage standard and encourage vicious conditions," and was an injustice to employers and workmen who are compelled to carry the burdens of taxation for the support of public libraries. The authorities finally decided that no more moneys should be paid for bookbinding unless it was done in accordance with the act requiring that contractors on public work give preference to citizens of the State of New York in employing help. The protestors count this action a victory and profess to have no fear of court intervention.

IS A PRINTING OFFICE A NUISANCE?—Rogers & Co., the well-known Chicago printers, decided they wanted a larger and more convenient office. Being classy and neat in all its ways, the firm purchased half a block on Calumet avenue between Twentieth and Twenty-first streets, in the heart of the fashionable neighborhood. Mrs. Dearborn gasped at the audacity of those printer fellows; she dropped discussing Paris gowns and the peculiarities of expensive made-to-order genealogical trees long enough to vent her wrath on the intruders. She appealed to her attorney, who promised to see what could be done toward keeping Calumet avenue a thing of joy, free from the pollution of printers' ink. It is supposed the lawyer will endeavor to have the courts declare that a printery in such a select locality constitutes a nuisance, but at last accounts Rogers & Co. were not alarmed, but are proceeding on their way to the erection of a model establishment.

BOSTON LECTURE COURSE.—The board of supervisors of the School of Printing at the North End Union, Boston, Massachusetts, is offering prizes to stimulate interest in the lecture course this year. Competition is limited to apprentices and two-thirders, and the prizes are divided into three classes. In Class A prizes will be given for the best article of not more than five hundred words on certain lectures, while the Class B rewards are for the most intelligent series of notes on all the lectures. The Class C prizes are for those who show by their daily work in the office the best application of the lessons taught in the lecture course, the cognizable points being punctuality, application to duties, intelligence, increased efficiency, etc. Thomas Todd has consented to accept the trying position of judge, and the management of the school is enthusiastically pushing the scheme. Many ambitious apprentices

throughout the country must regret that they have not similar opportunities to those enjoyed by the young printers of the Hub.

LABOR LEADERS VISIT PRINTERS' HOME.—An incident of the convention of the Federation of Labor at Denver was a visit to the Union Printers' Home at Colorado Springs by delegates and friends to the number of five hundred. There was a carriage drive through the Garden of the Gods, a trip to Pike's Peak, an inspection of the buildings and grounds and an old-fashioned western barbecue. Many of the visitors expressed amazement at the magnitude and capable management of the undertaking. President Gompers, of the Federation, and John Mitchell, of the mine workers, are said to have expressed the hope that other organizations would follow the example set by the typographical union. The average number of residents is one hundred and forty-five, and it is claimed that fifty per cent of those who have been treated for tuberculosis have recovered their health and resumed work. The visitors on this occasion were guests of the International Typographical Union, with President Lynch of that organization and Superintendent Deacon of the Home acting as hosts.

ENTERPRISING JOURNALISM ON THE FRONTIER.—There was a fire at Michel, British Columbia, and in its next issue the *Reporter* said: "We have to ask the kind indulgence of our readers for the make-up of this front page, as all our column and advertising brass rule was either burnt or stolen—the most of it stolen. The petty thievery that went on, on the morning of the fire, was a disgrace to civilization. What the thieves proposed to do with the material they stole from us, passes our comprehension. Type, brass rule, quoins, quoin-key, steel side-sticks, a camp-stove, and even one of the drawers from our job press, mysteriously disappeared after being carried safely out of reach of the flames. Other material such as clothing and bedding they could use, and we guess they are doing so, as fully half that was thrown from an up-stairs window—vanished." On the first page of the same issue, in a six-inch double-column display advertisement, this pioneer journal made the sententious announcement: "Next week we are putting on a printer—this will help some."

KILLING IN EIGHT-HOUR STRUGGLE.—The strikes prevalent in the printing trades during the last three years have been free from violence. The battle at Akron, Ohio, seems to be waged with unusual energy, and has resulted in the indictment by a special jury of John Griffin, a former pressman, and Ralph Brehm, a bookbinder, for murder in the first and second degree, respectively. The victim was a private detective named Maloney. The Akron unions are appealing to other labor organizations for aid, averring its members are innocent, that the affair arose out of a threatened attack by the detective, and that the accused did not carry revolvers, while a weapon belonging to Maloney's companion was found at the scene of the conflict. The unions turn the tables in this case so far as allegations are concerned, saying there is an organized campaign of waylaying and beating being prosecuted against their members, and accuse the law officers of showing partisanship in the conduct of the cases. It is said the response to the appeal for aid indicates that ample funds will be forthcoming to make an adequate defense.

THE "SCALPER" IN CHICAGO.—At a recent Thursday noon-hour meeting of the Ben Franklin club, the "scalper" and his ways were discussed, and the old tag, "handled without gloves," doesn't begin to do justice to the treatment they received. A case was cited of one who employs several solicitors and secures jobs at low figures, taking them from office to office, in the hope of finding some estimator who would make a mistake in conning the involved specifica-

tions. His specialty seemed to be ambitious offices in the country that are anxious to do work below cost. An office valued at \$18,000, which went into the hands of a receiver, was found to be filled with work from this scalper. The competition had been felt in Chicago, but surprise ceased when it was found that the losses for two years totaled \$14,000. Evidently the firm had made an error in figuring its productive costs, which brought grist to the scalper's mill. The methods employed by these gentry were unanimously agreed to be inimical to sane and solvent business. It was suggested that a heavy county or state tax or license should be imposed on scalpers, and it is expected the legislative committee will take the suggestion under advisement.

MINSTRELSY IN PRINTERDOM.—On Friday evening, November 20, the Publishers' Club of Chicago gave a minstrel show at the Young Men's Christian Association auditorium before a large and well-satisfied audience. Among the solo performers were: Thomas H. Devereaux, Peter King, Thomas J. Cooper, Ralph D. Wolfe, Samuel Siegel, Fred E. McCreedy, A. P. Sharp, C. J. Shaw, H. Simpson, W. W. Waters, Herbert King, John H. Vestal, R. J. Wherry, A. J. Llewelyn, J. Claude Deagan, Tom Corwine, The Rossiter Trio, Samuel Siegel, J. Charles Ryan, F. B. Cornwall, Adolph Scratch, Max J. Slavik. The choruses, which were especially well rendered, were sung by the Publishers' Club Quartette, composed of Gordon G. Sapp, Frank W. Black, Fred S. Miller and Herbert King, and the Oriental Quartette—C. H. Ogden, F. B. Newton, E. T. Clissold and W. A. Ward. The performance was under the direction of H. J. Armstrong, coöperating with Samuel Siegel, chairman of the entertainment committee. The Publishers' Club is composed of publishers, printers, binders, engravers, electrotypers, paper-dealers and followers of all other branches of the publishing and printing business. Any person connected in any way with any of these interests is cordially invited to join. Application blanks can be secured from Fred S. Miller, chairman of the membership committee, 334 Dearborn street.

CHRISTIAN SCIENCE DAILY.—The followers of Mrs. Eddy have felt for long that the daily press is so lacking in ethical qualities, there was use for a somewhat different newspaper in "every home where purity and refinement are cherished ideals." As a result, the *Christian Science Monitor* made its bow on November 26. It is a 2-cent paper, having four editions a day, the first being known as the "international," on account of its going to foreign subscribers; the others are city editions, including one devoted to stocks. Though sensational methods are under the ban, the typographical appearance of the *Monitor* has a flavor of Hearstism about it. The telegraphic news service is furnished by the United Press. The chiefs of the various departments are gathered from a wide territory, as follows: Alexander Dodds, managing editor; Thomas R. Winans, business manager; John R. McCutcheon, formerly of the *New York Evening World* and *Boston American*, circulation manager; Oscar L. Stevens, formerly of the *Boston Transcript*, news editor; John S. Browning, *Boston Commercial*; George M. Holmes, *Journal of Commerce*, New York, and Paul S. Deland, *Boston Traveler*, news assistants; John J. Wright, *Boston Globe*, city editor; Forrest Price, *Pittsburg Chronicle-Telegraph*, financial editor; John J. Flinn, *Chicago Inter Ocean*, editorial writer; Amos Weston, *Boston Herald*, foreman of composing-room; Chauncey D. Tuttle, *Chicago Daily News*, assistant foreman of composing-room.

TYPOGRAPHICAL UNION PENSION FUND.—The world and his wife will be pleased to know that the pension fund of the typographical union is on a substantial financial

basis. Payments of pensions began on August 1 and the surplus to the credit of the fund on November 20 was approximately \$100,000. It is estimated there are at present five hundred members eligible to the pension of \$4 a week. The surplus arising from the existing assessment goes beyond the bounds of necessity or perhaps prudence, and the unionists are beginning to debate the best plan to meet the rare contingency of having too much money. The assessment might be reduced and the money remain in the members' pockets. Apparently few favor that plan. A seemingly more popular suggestion is the one to amend the law so that more incapables may become beneficiaries, the age limit being now sixty years with a continuous membership of twenty years. Some of the larger unions also have pension funds, and they have not been materially disturbed by the establishment of the International's fund. The law has been interpreted liberally, and a few pensioners have been assisted to purchase small businesses, the profit from which and the union's allowance assure them a modest competence. This is an obvious demonstration of the truism that it is more blessed to give than to receive, and we feel sure every member who looks over the list of beneficiaries will feel thankful he is in a position to contribute to such a worthy cause. The typographical union is being congratulated on the spirit of leadership, humanity and capable business management so generously displayed in dealing with the old-age pension problem.

PRINTERS AS POLITICAL PROPHETS.—Friends and patrons of the Joseph Betz Printing Company, of East Liverpool, Ohio, received a neat advertising blotter on November 4, saying, "William H. Taft was on this day elected to the office of President of the United States," and dated "12 midnight, November 3." Perhaps the firm did not venture much in prophesying, but if the Sage of Fairview had won it would have enhanced the publicity value of the blotter—plus the merry haw! haw! A Washington (D. C.) firm was not quite so sure as to what the result would be, and, under the noncommittal caption, "Hey, Bill!" embellished a blotter with these verses:

There's only a few hours more, Bill,
There's only a few hours more,
Before we can tell whose sign will
Be hung on the White House door.

It may not be yours at all, Bill,
But Bill's it's certain to be;
I can't tell now if the name will
Begin with a "B" or a "T."

Waiting has filled us with dread, Bill,
It keeps things awfully tense;
We are not sure where we're at, Bill,
Till the voters end the suspense.

You've let the hot air escape, Bill,
And you've been mud-throwing, too,
Till one can't tell which is the false Bill
Nor which is the Bill that is true.

But in mighty few hours, at most, Bill,
We'll all be out of the woods;
And we'll fly the flag on the White House, Bill,
Of the Bill that comes with the goods.

BRITAIN'S LEADING PRINTER LORD MAYOR OF LONDON.—Sir George Wyatt Truscott, the new Lord Mayor of London, is president of the Master Printers' Federation of Great Britain, and is active manager of the printing and stationery firm of James Truscott & Son. Sir George is a public-spirited citizen, having entered the London Common Council in 1882, becoming an alderman in 1895, and serving as sheriff of the city in 1902-3. He was knighted in 1902, was made an officer of the French Legion of Honor by President Loubet and wears the insignia of the Belgian Order of Leopold. In addition to the federation, he is a member of and has held office in the Stationers', Haber-

dashers', Vintners' and Musicians' companies, which are direct descendants of the old-time guilds that controlled the city in days when its freedom was restricted to master craftsmen or other followers of the "mysteries." At present, Sir George is president of the Imperial Industries Club, a modern concern, and has acquired prominence in the Masonic order. His father, Sir Francis Truscott, was Lord Mayor in 1879-80, and Lady Truscott is related to another former Lord Mayor. The fraternity across the sea is confident that the new Lord Mayor will discharge the amiable duties of his office with credit to himself and the craft. The salary is \$50,000 a year, and the recipient is the official entertainer for the corporation. Sir George's connection with the trade had the effect of making the Lord Mayor's show this year an exposition of the growth of the printing business. It must have been interesting to printers to see Caxton (by proxy) in the same procession with this twentieth-century titular head of the trade in Great Britain.

PRINTERS' BASEBALL LEAGUE.—Those interested are positive that the inter-city baseball matches between teams composed of printers are a fixed feature of craft life. The next tournament will be held in Chicago some time in August or September, the date being dependent on the playing schedule of the American League, Manager Comiskey having tendered the grounds of the White Sox to the league. The cities represented are New York, Boston, Philadelphia and Washington, from the East, and Chicago, St. Louis, Pittsburg and Cincinnati, representing what is known in baseball parlance as "the West." The Chicago club expects that two thousand visitors will attend the tournament, and is raising a fund to entertain them. In other cities in the league the "fans" are also getting the coin together by various methods. In every case one or two entertainments, such as smokers, etc., will be given, and in addition, funds are being formed by weekly contributions from those who are going to enjoy baseball week. In one city there is a weekly pool formed by, say, two hundred and fifty persons contributing \$1, and a drawing for prizes of \$100, \$75 and \$25, which leaves a balance of \$50 a week for the general fund. It is said this is popular in many newspaper composing-rooms as a means of affording individuals an opportunity to get a "bundle of dough" for a specific purpose, especially vacation money. Some individuals have acquired a reputation for promoting such schemes, one being reported to have cleaned up \$3,000 in one year from the percentages allowed him. While compositors probably deserve their reputation for being improvident, there is here and there a financier among them, as such a profit demonstrates.

THE VIEWS OF AN ENGLISH PRINTER.—"In Great Britain we have substantially the same problems that are troubling the trade in the United States," said Gilbert Y. Johnson, of York, England, when asked his "impression" of what he had seen in New York, Chicago and other printing centers. Mr. Johnson is the junior member of a century-old firm, now known as Ben Johnson & Co. Unlike many of his countrymen, he felt his short stay did not warrant him in formulating opinions. He averred that he came over in quest of information, and one of those with whom he came in contact said he was an animated interrogation point ceaselessly operating a lead-pencil. Though refusing to make a definite statement for publication, Mr. Johnson said that British printers had been waking up for the past decade, and during the latter half of it had been making great progress. There were many old offices, with obsolete machinery and methods, that kept the average of improvement at a low mark. But circumstances were compelling them to change their ways, and he cited one large concern that up to a few years ago had been pay-

ing ten, fifteen and even twenty per cent in dividends which was now about to be wound up. It had been indifferent to the onward trend of events, and lost its trade to more enterprising rivals. Mr. Johnson, who declared himself "young and radical," is an earnest and voracious reader of *THE INLAND PRINTER*, and expressed great admiration for the work of American job and ad. compositors. He had endeavored to introduce the style in his work, but he found that compositors were inclined to shy at it, and customers were slow to see its utility and beauty. Mr. Johnson said his observations led him to conclude that ascertainment of costs and the "get together" spirit were at about the same stage of development in the United States and Great Britain. He had found both elements of great benefit, and held them to be the most promising signs on the business horizon. In his office it was a rule to get rid of all work which, for any reason, could not be done at a profit. Mr. Johnson expressed his determination to come again, and said Chicago was the first English-speaking community he ever visited that had a sensible Sunday, the open amusement places especially appealing to his sense of rationalism.

IMITATION ELECTRIC LAMPS.

Evidences of the intense rivalry that exists between the electric lighting companies and the gas companies comes to the surface at times. The *Electrical Times*, of London, recently quoted in our contemporary, the *Electrical World*, says that a new type of gas-mantle lamp has been placed on the market under the name of the "Electrin." On this lamp the vivacious English journal comments as follows: "The fable of the ass in the lion's skin has no moral for the gas people. They continue to dress up their gas-mantle so that it looks like electric light,—at a distance—but the long ears persist in giving the show away, and there is no mistaking the he-haw for the roar of the nobler animal. The latest triumph of gas is the 'Electrin' burner, which carries imitation even into the name. When people started making imitation butter they called it butterine, but Parliament passed an act compelling them to call it oleo-something. To take a pride in making an imitation that looks 'just as good' as the real thing is a confession that the real thing is superior; and the trade that persistently copies its rival is degenerate, even if it be innocent of intent to deceive. The perverted ingenuity which produces half-crowns just like those which come from the mint is generally associated in the mind with base metal."

The imitation complained of consists of an inverted type of gas-mantle supported inside of a glass globe that is of the same shape as the well-known, pearlike form of incandescent lamps. The globe and mantle are held in position by a brass holder that simulates the regular lamp-socket, and to make the illusion still more complete there is also fastened to the holder a shade that has been given the same pyramidal form so common in electric-lighting practice.

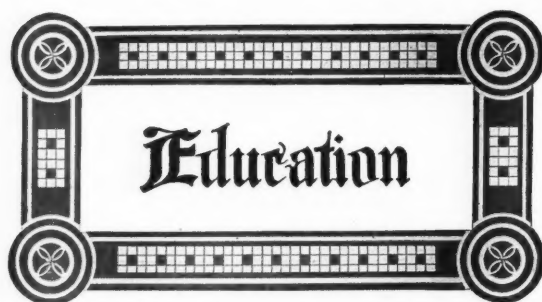
The imitation has not stopped at this, but the arc-lamp also comes in for similar treatment. Gas-lamps for street use have been shaped so as to take the form of the electric arc in every particular, the pole, lamp-casing and the globe.

It has been said that "imitation is the sincerest flattery" and that every counterfeit is positive evidence of the existence of a *genuine*. These sentiments may console the victim of this kind of charlatany but it will not make good his losses.

A. B. T.

AND STRIKE HARD.

Don't be afraid of too many irons in the fire—keep the fire hot.—*Common Sense*.



OUR OBLIGATIONS TO APPRENTICES.

In the opinion of the great philosopher Herbert Spencer the most vital question for humanity is how to live completely—how to get out of us the very best that is in us. There was nothing new in the observation, excepting that truth is always fresh. The best minds of the world always realized the importance of living completely, and that is why they are placed on pedestals. Being true of life, it is necessarily true of the principal element that goes to make up life—man's work. To reduce this idea to the point of application, the most essential thing for a worker is to develop his talents so that they may be used to the uttermost in his daily work. That can be attained only through constant struggle on the part of the individual. In the industries there are special reasons why this truth and its logical sequence—the means by which advancement is made possible—should receive more attention than they do.

The youth is not usually reared in a home where he hears much about the philosophy of life. His surroundings are too often poor and mean, and his early days full of discouragements. His schooling is devoted to a desire to get a knowledge of how to read and write as quickly as possible. Before he is capable of fully understanding or digesting truths such as Spencer enunciated, the youth seeks employment where he may; in too many instances his fitness for the position gives little concern to him or his parents. What he wants is money, and perhaps the reason he leaves school is because the family is financially embarrassed. The employer needs an errand boy and has no thought of his being a prospective mechanic or artisan. If the youth possesses staying qualities, he in time becomes an "apprentice," picking up what he can how he may. At no point in his life has the boy ever had it drilled into him by circumstances that he should make the most of himself. Around him is ever the air of doing whatever may turn up, and doing it expeditiously—a sort of sufficient-unto-the-day-is-the-evil-thereof atmosphere. On the walls there may be texts and mottoes urging the more correct view, but they do not impress the mind nearly so much as the lessons conveyed by the practices and methods to which he has to adapt himself day after day. The remedy—the only thing that will keep the young man from slipping into the abyss of indifference—is to set him at something which he knows will affect his after life. He should be urged continually to take up some work for the sake of his future usefulness—be made to realize that his life is not now, but is to be. Obviously, if he is to come anywhere near achieving Spencer's ideal, he must endeavor to be master of his trade. It is here that employers should interest themselves. They, rather than the parents or guardians, know what sort of education the youth requires. His attention should be directed to, and he be invited to read, papers or even advertisements that tend to stimulate interest in matters connected with his vocation. If there are text-books of acknowledged value he should be impressed

with their present usefulness and their inevitable influence on his future. If there is a technical school within reasonable reach or any other method of education, it is little short of criminal not to encourage the youth to embrace the opportunity it affords. If he appreciates the need of making the best of himself, he will be thankful for the help given; if he does not, and can be induced to begin to study, he will gradually learn that life is not of to-day but is before him, and soon he'll be on the way of living more completely. The rounding out of men should be the object of all education, and explains the present discussion about technical training and kindred subjects in our industrial centers. There is a general awakening to a sense of our responsibility toward youth, and, in keeping with the spirit of the times, there is a disposition to have the State do the work. A generation will probably elapse before that is effected. Meantime, is it just toward the growing youth that his elders should neglect what all plainly see is a duty of the State, when it is in the last analysis a present-day duty of the individual? To ask such a question is to answer it.

POSSIBILITIES OF I. T. U. COURSE.

At the November meeting of the Chicago Ben Franklin Club, L. C. Rogers, of Rogers & Hall, speaking of the I. T. U. Course, said it was among the most important efforts to elevate the craft. He knew of no system of education that compared with it, and its possibilities were boundless. As an employer he could see in it a tendency to so improve the printed page that an increased demand would ensue. Being based on scientific principles, as knowledge of its teachings become widely diffused, there would gradually develop a standard of workmanship such as exists in other crafts. The course would stimulate thought, and there could not be too much thinking in any department of the office.

APPRENTICES PAY FOR THEMSELVES.

Many large and successful concerns, who have had apprenticeship systems in operation for a period of years, are unanimous in their statements that apprentices do pay. If properly instructed and intelligently directed, their employment is more profitable than the employment of the so-called skilled workman who has been available in the past. Apprentices pay as producers during their term of service; as competent skilled journeymen when they have completed their course; and as industrially intelligent foremen and executives later on. These boys who leave at the termination of their apprenticeship course become staunch supporters of the mother shop, always ready to say a good word for it, as loyal as college graduates to their *alma mater*, an unequaled advertising medium.

Does it pay the employee to serve an apprenticeship? I firmly believe it does. He is raised from the ranks of unskilled labor and given an earning power which he could not otherwise command. He is taught to work intelligently and to apply his mind to his work, thus increasing his opportunities for further development and advancement.

An apprenticeship should make the following provisions for the employee: A proper term of service to insure ample time for thorough instruction; sufficient remuneration to support the apprentice during his term of service; instruction in the technique of the trade and allied studies; instruction in the manipulation and care of the appliances of the trade; the fostering of a spirit of ambition and a desire for increased knowledge; and full recognition, upon the completion of the course, of what has been accomplished, by a diploma such as has been adopted by the National Machine Tool Builders' Association.—*E. P. Bullard, Jr., of Bridgeport, Conn.*

THE INDIFFERENCE OF EMPLOYERS TO TRADE EDUCATION.

J. W. Walls has an article in the *British Printer*, to which is given the querulous caption, "Is Technical Education in the Printing Trade a Success?" He touches on the rather remarkable indifference of employers and foremen, and attributes much of the difficulty experienced by British educators to those elements. "They hold the key to the situation," says Mr. Walls, "and, like the apprentices, sometimes expect too much from the classes. They expect the instructor to take the burden of teaching the boy from their shoulders entirely, instead of viewing the class from a supplemental standpoint; and, if the boy fails to come up to expectations, forthwith dub technical classes a failure and withdraw the boy and his support. It seems that too little recognition is given in the office to the boy who attends technical classes. No matter how hard a lad may work, little difference is made between the one who is attempting to educate himself in his trade, and spending his recreation time in so doing, and the lad who just does his work for the weekly wage. Such recognition on the part of the employers and foremen would tend to increase interest in technical work. These remarks apply equally to older students. How little interest is taken in technical class work by employers is shown in the reasons given for nonattendance. I venture to say that fifty per cent of students when asked to explain their absence reply, 'working overtime.' Of course, the printing trade is unique in that its work is so irregular; it is generally 'all or none.' But, with a little judicious care on the part of foremen, I am convinced that many students would be able to make far better attendance than is common now. The season of Christmas affords a good illustration. Many students attend well up to, say, the end of November. A falling off is noticed throughout December, and when the January classes commence there is but little improvement in numbers. Students who have lost the thread of the work are not readily able to take it up again. Responsible people in the printing-office have in their hands, to a great extent, the making or marring of technical education."

AMERICA'S BEST MECHANICS FOREIGN BORN (?).

In an address before the National Society for the Promotion of Industrial Education, G. Quimby Jordan, a mill owner, and president of the board of education of Columbus, Georgia, made this astounding statement: "An employer of labor, and a student of industrial life in America, recently declared that already fifty per cent of America's skilled mechanics are born and trained in foreign countries. Investigation shows that ninety-eight per cent of the foremen and overseers in manufacturing enterprises in New York State were educated in Europe."

"In the Commissioner of Labor's report," Mr. Jordan went on to say, "we are told that 'special trade and technical schools have been judged, both in this country and abroad, as the most efficient means of promoting the growth of industry and the improvement of product. Manufacturers everywhere are turning to the study of industrial education—no longer with any question as to its value, but merely as to the best means and method.'"

"Doctor Draper gives credit to the other than regular industrial schools in this: 'Private business colleges, which for profit have undertaken to train pupils in simple mathematics, business forms and the like, have been a great help to many for a long time. Several of the Young Men's Christian Associations have established schools of this character and some of them are beginning to include trade schools in their scheme. Correspondence schools have attracted thousands of students and developed the existence of a widespread desire for self-improvement.'"

"Germany and Japan are living examples of what has

been accomplished for the world, both in peace and war, by him who studies, first industrially and then technically, to accomplish the material things of life."

"Industrial education accomplishes, as Person states, three things: It raises the average of intelligence; it develops specialized labor; it offers an opportunity for genius."

NEW USE FOR I. T. U. LESSONS IN LETTERING.

A woman student, a progressive compositor who has traveled much, gives this hint: "I have been wondering why any student of the I. T. U. Course couldn't add to his regular vocation by doing show-card writing. With a knowledge of the airbrush and mixing colors, a student should be able to take up this side line. I know of some towns where the smaller merchants send to concerns five hundred miles away for their show-cards and some home printer might as well study show-card writing and get that money. It would also solve the problem of the man who wants just one or two cards printed and who really has to pay too high a price if the print-shop makes any profit on the job. Besides, the small shop doesn't usually have a large enough supply of large type and border to turn out an artistic card. I hope that some day the Commission will start a course in ad. writing also. I know there are other schools, but the Commission would know just what a printer needs and what it isn't necessary to tell him. Such a course would be of great benefit to those of us who intend to have papers of our own some day, in getting advertisements and in helping our advertisers make their advertising profitable. And why shouldn't a printer write advertisements for the smaller merchants, even if he is working for some one else? It seems to me these two fields belong naturally to the printer, and that he should quit turning them over to men who have neither his theoretical nor practical knowledge."

FREE ILLUSTRATED LECTURE ON COST.

The Printers' Board of Trade and the Master Printers' Association of New York have joined forces for the purpose of educational work on ascertainment of cost. A free lecture, illustrated by lantern slides, was given at the Board of Trade rooms, 32 Union square, on Thursday evening, November 19, at 8 o'clock. It was attended by more than one hundred printers, office men and foremen, and about fifty were turned away for lack of seating capacity. The system expounded was that compiled by the boards of trade of New York, Boston and Philadelphia, the result of much careful study of the best methods employed in those cities, and many of those present signified their intention of installing the system in their offices. The lecture will be repeated in a large hall, in order to accommodate the disappointed ones, as well as those New Yorkers who have expressed a desire to investigate costs. The meetings are under the direction of Charles Paulus, manager of the New York Printers' Board of Trade.

UNWISELY CONTINUED.

Judge—Have you been arrested before?

Prisoner—No, sir.

Judge—Have you been in this court before?

Prisoner—No, sir.

Judge—Are you certain?

Prisoner—I am, sir.

Judge—Your face looks decidedly familiar. Where have I seen it before?

Prisoner—I'm the bartender in the saloon across the way, sir.—*Harper's Weekly*.

MUNSEY ON THE FUTURE OF NEWSPAPERS.

When Frank A. Munsey, the owner of seven magazines and the *Boston Journal* and *Washington Times*, added the *Baltimore News* to what he ultimately hopes will be a chain of newspapers in the large centers reaching from ocean to ocean, he was interviewed in the *New York Herald* and gave vent to some original views on the newspaper situation. He expressed the opinion that there were too many papers in the field by sixty per cent, and hinted at the possibility of \$200,000-a-year editors. We let Mr. Munsey speak for himself:

"This is an age of organization and of consolidation, and the man who opposes that tendency of modern life might as well oppose his puny strength to the torrent of Niagara. Between the stress of unhealthy competition on the one hand and the increasing cost of production on the other, the publishing business is being forced into combination as nearly all other industries have been coerced into it.

"Great geniuses are born, they are not made to order. The best that human effort can do is to develop the strongest attributes a man has in him. Suppose the God-made genius of some of those really great men who now control a single great metropolitan journal were utilized to govern the policies of a hundred or of a thousand newspapers. What a tremendous power that would be!

"I am convinced the time will come when that will be no mere dream, for there is no form of industry that lends itself to combination more naturally and readily than newspaper publication. Through combination the iron and steel interests have been enabled to have the advantage of the best administrative genius at the helm, regardless of the cost of such a man's services.

"Under a like combination of interests a newspaper publishing organization might command the very highest talent in the world of literature, science and art, an aggregation greater than any university faculty. These highly trained men could do their work in some central locality, and the skilled product of their brains could be instantly transmitted by telegraph to a hundred or a thousand other points for distribution in the form of printed intelligence.

"My idea would be to have the editorial pages of such a chain of newspapers practically uniform, though there would have to be subordinate editorial talent located at each center of publication competent to properly handle local issues in the editorial page.

"An organization so strong as that could afford to manufacture its own machinery, its own plant, its own ink and its own paper, and thus be free from possible extortion at the hands of the white-paper trust or any other monopoly. Such an aggregation could command the services of the most brilliant editorial chief living, even if his price were \$150,000 or \$200,000 a year. It would employ the talents of a genius especially qualified to be the advertising manager, perhaps at a like figure, and these men would be worth the price. Instead of a fool management such as now controls too many of our newspapers, we would have the management of genius.

"The number of newspapers in the United States is fully sixty per cent greater than it ought to be. Many of them are weaklings, but their competition helps to complicate the situation. These need not be crushed and thus entail property loss; they could be absorbed.

"Many of them might well be spared. The demand for a better, saner class of journalism is growing; it is becoming insistent. Under such an organization as I have in mind, ability will take the place of inability, good writing will supplant sloppy, insincere writing, and accuracy will succeed inaccuracy. The inaccuracy of American newspapers in general to-day is appalling, and it is this dam-

nable excessive competition that is largely to blame. 'Anything to sell the paper'—this is the doctrine. Divided as we are, we are not strong enough to do the things we would like to do. United under a strong and competent management we might accomplish wonders.

"Hundreds of millions are filched from the public every year through advertisements of worthless mines, useless medicines and the like. Publishers who are honest men know and deplore the fact, but if they rigorously exclude from their newspapers every objectionable advertisement, unless their competitors also do the same, many of them will soon have to close their shops and suspend publication. Many of us do throw out the worst of these advertisements now, but if we were strong through organization we could throw them all out and easily survive.

"To meet the increased cost of white paper I think the sensible expedient for most journals is to reduce the number of its printed pages. There are a few papers which, like the *Herald*, can well afford to maintain a higher price, but they are very few indeed. The *Herald* has held for years the peculiar prestige of a high-class clientèle, a prestige which other journals have tried repeatedly to wrest from it, but have tried in vain. For most journals which aspire to large circulation, however, I believe the maximum price of the future is 1 cent.

"The only way a great business can be perpetuated to-day is by making it a part of a great combination or aggregation. It is a certainty that no man can now hope to perpetuate a large enterprise through his own family. If it does not die in the second generation it is pretty certain that it will in the third, and few have ever reached the fourth. Speaking personally, I am a bachelor, and it is not a pleasant thought, but I am absolutely faced with the certainty that the publishing interests which I have built up must go to pieces at my death, unless before that event I succeed in making them a part of a great combination.

"In the effort to realize my ideas I can only say I expect to go as far as I can without putting an excessive load upon my resources. From time to time I may take on an additional newspaper to add to this chain, and nothing could give me greater pleasure than to think that I might be able to do something really worth while toward realizing what I believe to be the ultimate destiny of American journalism."

A RELATIVE OF NOAH.

The Southern Printers' Supply Company is in receipt of the following letter from Baltimore:

"If you have a font of eight-point French Clarendon (job font) on hand, please send it on. I have struck a relative of Noah, and as this type was in use about the time the ark landed on Mount Ararat he won't have anything else. But this is in line with present day research and excavations; therefore, I presume I am up-to-date in digging up antiquities. Respectfully yours,

"T. J. ROBINSON."

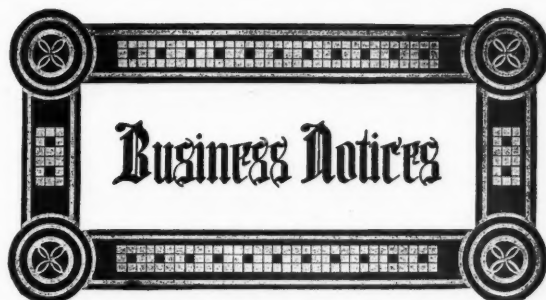
—Southern Printer.

HOW IT SOUNDED TO THE AUDIENCE.

She had a voice like a siren and when she sang:

"Mid play sure, and pal aces, though beam a Rome,
Be it averse, oh; wum bull there, snow play sly comb.
H, arm from thesk eyeseam stew wallow a sheer,
Witch seen through the whirl disneerm et twithel swer."

there was not a dry eye in the tabernacle! but if the program had not said in clear, unmistakable print that she was going to sing "Sweet Home," a man might have thought his teeth loose without ever guessing it.—*Fillmore's Messenger*.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

HOLIDAY DECORATORS.

The American Type Founders Company has issued a catalogue, showing its holiday decorators and borders, of interest to printers and advertisers who make a specialty of holiday advertising, particularly department stores, jewelers, florists and toy-dealers.

These holiday decorators are novel, furnishing decorative material never before attempted by the typefoundry. They are all cast in type-molds and are therefore of the same uniformly perfect quality as regular type.

NEW MORSE GAUGE PIN.

The Morse Gauge Pin Company, of Saratoga Springs, New York, has recently invented a new adjustable gauge pin, which is worthy of attention. The illustrations show the wide range of adjustment allowed by the device from either end or side.

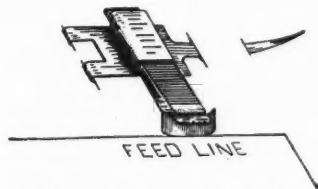
The inventor is a practical printer, and made this gauge so that it may be placed in position on platen or



Flush adjustment, showing position of shoulder as applied to platen, ready for use.



Maximum end adjustment, thirty points.



Maximum side adjustment, thirty points.

shifted rapidly—a valuable saver of the pressman's time. The adjustment of the gauge is accurate and is graduated to the point system. The Morse gauge being of tempered steel, has a very firm position on the platen, and the work can not slip under the device at the feed line. Its

3-8

purpose is to provide perfect register and rapid adjustment, and avoid mutilation or pin-holes in the tympan at or near the feed line. The Morse Gauge Pin Company is ready to establish agencies and invites correspondence with those interested.

WING-HORTON MAILER AND LIST GUIDE.

The new Wing-Horton mailer, illustrated herewith, contains substantial improvements over the well-known Horton mailer. All developments of weakness in the last-named machine have been remedied, and new features added. In the Horton, a tendency to wear in the knife-arm shaft bearing disturbed and finally destroyed the cutting edge of



WING-HORTON MAILER.

knives. This has led to providing two bearings in all Wing-Horton mailers and these are made with means of adjustment for taking up this wear. The contact of the knife-arm and rocking-plate has also been improved, and the adjustment of the knife angle made less sensitive.

The Wing-Horton mailing-list guide is for guiding mailing-lists as they are wound on the machine, thus pre-



LIST GUIDE FOR MAILING MACHINE.

venting chafing of the roll as it is fed. Pressure of the finger on the list as it passes through the guide gives enough tension to make it wind snugly into a compact roll. The guide is clamped to the rear of the mailer, and may be removed in a moment. It is adapted to any of the standard mailing machines and will fit lists of any width. It is fully described in a circular issued by Chauncey Wing, manufacturer of the Wing-Horton mailer, Greenfield, Massachusetts.

THE PRINTOGRAPH.

Machines for producing facsimile typewritten letters, "just like originals," have been marketed in numbers, and used more or less successfully for advertising purposes—usually less, because their products were not mistaken by many people for typewritten correspondence. So the necessity for a duplicating device for typewritten matter remained. Now we have the Printograph—a machine that prints in typewriting. Its exploiters say that printograph letters are not imitations, but the "real" thing, and that one thousand printographed letters will bring the same returns as one thousand original typewritten letters. An analysis of the work done by this machine sustains these statements.

The Printograph is a press in miniature which prints with a typewriter ribbon on a typewriter platen, with type identical in style to that used on the leading makes of type-

is reduced to a small fraction of a cent per thousand on the Printograph. It is impossible to break or damage the type, and because of the spring impression and perfect adjustment it will last much longer than on an ordinary printing-press. The impression-roller also is constructed to render impossible its warping or getting out of shape.

The Printograph should find a ready market, since it can actually perform successfully that heretofore impossible feat—the reproduction of a typewritten letter so perfectly that it will deceive the very elect, not to mention the purchasing public.

CHALLENGE MACHINERY COMPANY'S PRINTER'S ALBUM.

The *Printer's Album*, house organ of the Challenge Machinery Company, Grand Haven, Michigan, rounds out its thirty-sixth volume with the December, 1908, issue. It



THE PRINTOGRAPH.

writers. The typesetting is simplified by a feature distinctive of the Printograph—line-unit cases, which are really brass-type holders containing one line of type each. Each line being a unit, it is possible to remove any part of the form without disarranging the entire composition. Facsimile letters could be printed successfully on a Gordon or other press, equipped with typewriter type, but the cost of such reproduction makes it undesirable. Using the Printograph one thousand eight hundred to two thousand five hundred letters an hour may be printed at a cost of a few cents a thousand, by a machine which occupies office space of only 24 by 42 inches, and which may be operated by power or by hand. It is the only flat-bed printing machine that has an automatic paper-removing device. The paper moves automatically from the ribbon until it is finally deposited in the basket or box. Economy of construction and durability of parts have been everywhere considered. The wear on the type, which is an important item,

is a sixteen-page journal devoted to the printing art in general and Challenge creations in particular. It is printed in two colors, and is well printed. The *Printer's Album* succeeded *The Electrotypewriter*, the first issue of which appeared in January, 1873. Even at that time *The Electrotypewriter* presented a neat, attractive appearance, and exhibited the latest type-faces and cuts. It was eagerly welcomed by printers and had an important part in printing progress. The succeeding issues furnish a graphic epitome of printing machinery and type-faces during the past thirty years. The old firms who stood at the head of the profession in those days are in most instances unknown to the modern student of printing. The type-faces which were considered highly artistic seem strange to us now, and the old woodcuts are quaint and interesting. Not many house organs sustain the strife of more than thirty years, and the *Printer's Album* is justly proud of its distinction.

THE AMERICAN ASSOCIATION OF GENERAL PASSENGER AND TICKET AGENTS.

The American Association of General Passenger and Ticket Agents is the oldest railway organization in the world. It was formed in Pittsburg, Pennsylvania, March 13, 1855. Its members are the chief passenger officers of every important railway, coastwise and inland navigation company in the United States, Canada and Mexico. Its annual meetings afford the members special opportunities to become acquainted with each other and to familiarize



G. T. BELL,

General Passenger and Ticket Agent, Grand Trunk Railway System and Grand Trunk Pacific Railway.

themselves with the constantly expanding transportation facilities and newly developed resorts and sections of the North American continent. It aims to consider questions affecting passenger travel along the broadest possible lines, and to secure uniformity and improvement of methods and to extend them beyond the restricted limits to which the operations of territorial passenger associations are necessarily confined. The executive officers of this important organization have need of unusual breadth of views and grasp of details, and the friends of Mr. G. T. Bell, general passenger and ticket agent of the Grand Trunk Railway system, Montreal, Quebec, are gratified over his recent election to the presidency of this great organization.

LANSTON "CONVERTIBLE" TYPECASTER.

The Lanston Monotype Company, with its customary enterprise, has placed on the market what it terms a "convertible" typecaster — a machine which is adapted for use as a sorts caster and which can be, at the option of the purchaser, converted into the company's standard typecasting and composing machine at a nominal cost. The typecaster is furnished with molds to enable all sizes of type, from six

to thirty-six point, to be cast, while the company's matrix library furnishes a complete assortment of matrices in hundreds of sizes and faces. These matrices are rented and can be exchanged from time to time, making the complete refurnishing of a printing-office with new and stylish type a matter of small expense.

Many users of the Standard Monotype are making all the type they use, as the sorts-casting attachment can be quickly applied to the standard machine, and thus idle time and old type economically converted into new faces for the type-cases. The Lanston Monotype Company, 1231 Callowhill street, Philadelphia, Pennsylvania, will be pleased to confer with those interested.

COLOR-MATCHING TROUBLES AVOIDED.

The matching of colors — that bugbear of the printing business, and the cause of untold friction and loss of time, from the engraving department to the pressroom — eliminated! One can hardly grasp the thought of the incalculable benefits to be derived from the exclusion of this undesirable feature in color-printing, and yet this is exactly what the introduction of the Ruxton-Margo printing-inks is doing. Perhaps nothing which has recently been given to the trade will have the far-reaching influence that will attend the use of this system of securing color harmony. Printers know, in a general way, that colorwork, especially where shades and tints out of the ordinary are employed, involves considerable loss of time through experimenting, yet few, if any, realize the time that is actually wasted in this manner.

Under the present system the printing of a job in colors entails much trouble. The artist usually makes the color sketch in water-colors, dipping into all sorts of colors and hues, until he finally secures a satisfactory result. This result is then passed on to the proofer, who must, in colors made of different pigments than those which compose the water-colors of the artist, match the colors. When one considers the wide range of colors which the artist has employed, dipping first into one and then another, the wonder is that the proofer can at all approximate the original sketch. But, finally, after much experimenting, it is pronounced right and turned over to the pressroom, where the same trouble, in a slightly lesser degree, is again gone through. As a result, several hours of valuable time are wasted.

Now let us look into the Ruxton way of handling the color proposition. Instead of making the original sketch in water-colors, the artist uses the Margo inks, which consist of a large variety of colors and hues, all carefully prepared and standardized and numbered. He makes his sketch with these inks, thinned down if necessary with a little gasoline, writes the numbers of the different inks on the sketch and submits it to the proofer, who uses the same inks, as does also the pressman.

This system of standardizing colors in printing-inks is the result of a vast amount of close study by H. G. Maratta, an artist and color-specialist of note, who is at present associated with the Ruxton Company in this work. A color-chart is now being made, based on the Maratta law of color, which gives a simple and clear insight into the harmonies of the various colors and their analogy to harmony in music. This enables the artist or the printer to choose, by fixed principles which apply to the chart, the most beautiful combinations. It is scientifically accurate, as was demonstrated recently in the following manner: A certain printer, after having spent a week in experimenting with various color combinations in an endeavor to produce the best results on fifteen different colors of stock, left the matter to the Ruxton people, and in less than an hour, by

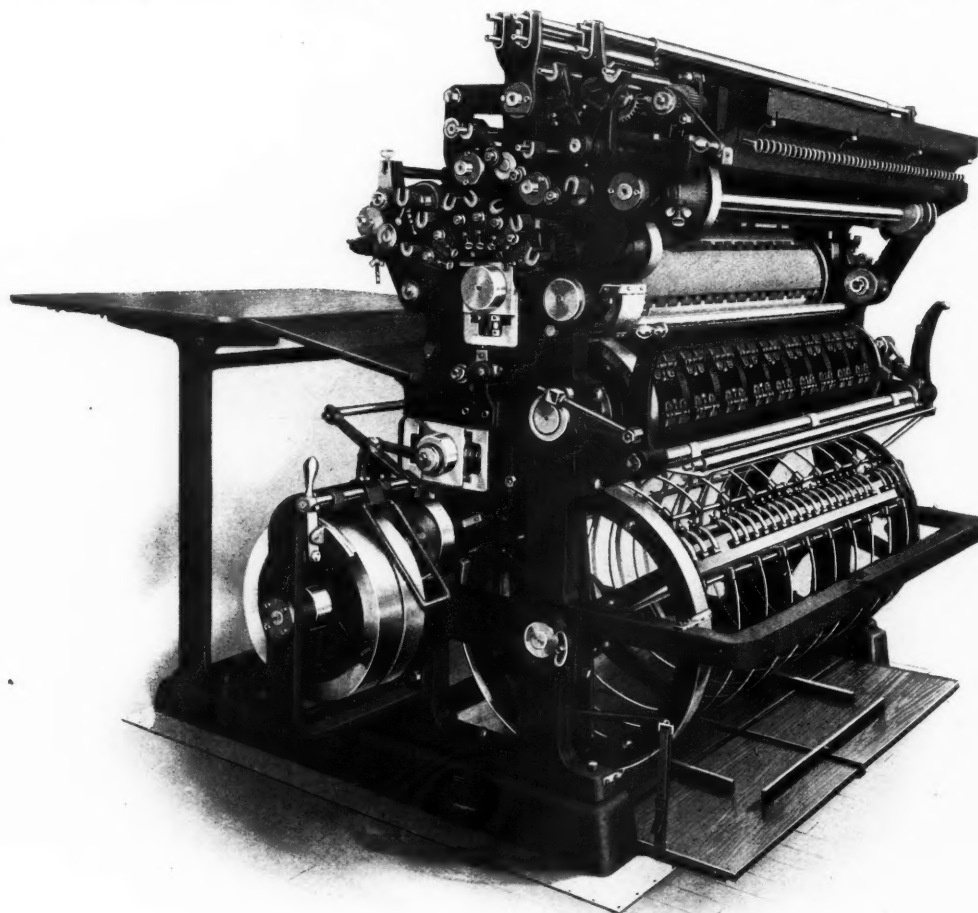
means of the chart, all fifteen harmonies were selected and the inks given to the proofer. Needless to say, there was no change in any of the combinations. The Ruxton people make a specialty of selecting color combinations for any stock which is sent to them. In addition to this, they will shortly be prepared to furnish water-colors and oil-colors made of the same pigments, thus establishing a much closer relation between the artist and the printer.

KELLOGG ROTARY LITHOGRAPHIC PRESS.

Andrew H. Kellogg, president of the Andrew H. Kellogg Company, printers, 409-415 Pearl street, New York city, is the manufacturer of the new rotary lithographic press illustrated herewith. Mr. Kellogg, who is a

seven intermediate leather-covered rollers, four intermediate steel rollers and five leather-covered form or plate rollers are provided. This arrangement affords much better distribution than would be required by even the most difficult jobs. A maximum speed of five thousand an hour is obtainable on the Kellogg press, the only limitations being practically those of the automatic feeder. There are no tapes or strings; delivery is by positive grippers, the sheet being always under control.

That a rotary lithographic or offset press can do the finest kind of color and register work is demonstrated by some specimens received from the A. H. Kellogg Company. These embrace various grades of stock, from the highest enamel finish to the rough, heavy cover-papers. The quality of the work will bear the closest scrutiny, as can be



KELLOGG ROTARY LITHOGRAPHIC PRESS.

printer of long experience, has operated this machine under his personal supervision for a number of years, giving it a thorough test before announcing its advent. It would appear to supply a demand long felt by printers and lithographers for a press scientifically equipped for printing magazine, brochure and booklet covers, illustrated inserts for books, periodicals and works of art on linen, parchment, Japanese and antique papers. The operation of the press is simple. The design is transferred to a zinc or aluminum plate attached to the upper cylinder, and from the rubber-cylinder to the stock. The mechanism for ink distribution and water regulation is said to be perfect. Three large vibrating cylinders, one distributing cylinder,

demonstrated by an examination with the magnifier of the geometric borders and fine script of a gold bond certificate which accompanied the specimens. The sharpness and delicacy of the lines resemble steel-plate printing. As for register and covering capacity with solid designs on the rough grades of paper, the press is all that can be wished for. Some of the specimens show hair-line register with three colors.

The press is substantially built, and the working parts are accessible to a degree unknown in ordinary presses. It is now built in two sizes, and can be operated by both hand or automatic feed. A sample of work and a full description of the press may be had on application to the manufacturer.

ROY O. SHADINGER.

The present manager of the American Type Founders Company at Los Angeles, California, is Roy O. Shadinger, who formerly represented the company as traveling salesman on the Pacific coast. Graduating from a printing-office, it did not take long for Mr. Shadinger to learn the details requisite for a wide-awake, energetic typefoundry salesman. His training was a matter of daily experience, picked up in his travels among the printing-offices of California — and the best way to acquire an intimate acquaintance with printing-office requirements. Mr. Shadinger was appointed manager at Los Angeles to succeed Charles W.



ROY O. SHADINGER.

Fleming, who resigned in order to engage in the paper business in that city, being manager of the Sierra Paper Company. Under the able management of Mr. Fleming the business was well developed, and California printers will find Mr. Shadinger a worthy successor. A genial, whole-souled, good fellow, always on the lookout to do a good turn and with a cordial welcome for every visiting printer — that is Mr. Shadinger, and he is determined that every printer in that part of the State shall find a hearty welcome at the Los Angeles house.

With the American's reputation for type-faces, for a broad, liberal business policy, and with prompt service and

courteous treatment, Mr. Shadinger says the Los Angeles house will be the whole thing when it comes to supplying the daily needs for printing-office requirements.

NEW ROTARY OFFSET PRESS.

Among the many advantageous features claimed for the new model rubber-blanket press made by R. Hoe & Co. are convenience for making adjustments and easy accessibility of all the working parts. The inking-rollers are placed on top of the plate cylinder, for the greatest facility in setting them. The arrangement of the rollers and ink-cylinders and the vibrating mechanism is such as to thoroughly masticate the ink before it is applied to the plate-inking rollers. The plate, blanket-cylinders and ink-fountain are readily accessible without removing the rollers or stopping the press. All adjustments of the ink-fountain, ink-rollers, water-rollers and the plate and blanket-cylinders can be made by the pressman from the floor. The surfaces of the three cylinders are ground true and to exact dimensions, and back-lash gears are fitted to the cylinders, thus insuring perfect unison of movement of the transfer and printing surfaces. The plate-cylinder is provided with a patented plate-clamping device, one of the best and most convenient ever made. The rubber transfer-cylinder has a powerful reel and clamp for holding the blanket and drawing it to the proper tension. The impression-cylinder can be readily tripped, also the form and water rollers, and a patent cut-off water-cam provides a fine and even adjustment of the water supply. The press is now made in two sizes: one for sheets 28 by 40 inches, the other for sheets 22 by 34 or smaller.

AN EPIGRAM AND AN AD.

Prof. Charles Zueblin, the brilliant and original sociologist of the University of Chicago, enunciated before the League of Political Education in New York a superb epigram:

"He who begins with saving to protect his family may end with neglecting his family to save."

Discussing the dangers of immoderate saving, Professor Zueblin said the other day:

"It's by saving immoderately that we come to inserting want advertisements like one I saw recently — 'Wanted, capable office boy; salary, \$1 a week.'"

"A young man of Seminary avenue, noticing this advertisement, couldn't resist replying to it. His reply ran:

"I beg to offer you my services. Should you require a premium I could furnish \$500. You do not mention Sundays — should I have to work on that day? Neither do you state whether the applicant must be clothed or not, but I have concluded that he must at least wear trousers, or he would be unable to carry home his wages." — *Washington Star*.

IN THE VERNACULAR.

The girl had been three weeks in the employ of an artistic family; but her time had been by no means wasted. Her mistress was giving her instructions as to the dinner.

"Don't forget the potatoes," enjoined the lady.

"No, ma'am," was the reply; "will you 'ave 'em in their jackets or in the nood?" — *Democratic Telegram*.

TRUTH OR CYNICISM?

"What is your opinion of prosperity?" "Well," answered the provident man, "my opinion of prosperity is that it is something for which I am expected to give three cheers because some other fellow has it." — *The Paper Dealer*.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use make it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

LINOTYPE OPERATORS — Stubbs' Manual, by the holder of the world's competition speed record, gives full instruction on how best to operate the keyboard; diagrams and finger movements; how to increase speed and secure accuracy; what the operator should know about the machine, etc.; no operator (advanced or beginner) with an ambition to become a swift should be without this book; price, \$1. W. H. STUBBS, Box 375, Baltimore, Md.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7 1/2 by 9 3/4 inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLE TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5 1/2 to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

COUNTRY WEEKLY, 6-column quarto, good circulation and advertising patronage, in growing Kentucky town; reason for sale — physically unable to continue the business. L 527.

FOR SALE — A complete little job printing-office in the best city in the world; 3 presses: 8 by 12, 11 by 14 and 17 by 22; 3 h. gas engine, 30-inch power cutter, and everything to go with them; a good chance. F. D. STUCK, South Bend, Ind.

FOR SALE — Job plant, well equipped, doing \$10,000 annually; Indiana town of 6,000; fine opportunity; reasonable terms. L 536.

FOR SALE — Largest printing and binding plant in California city of 30,000; cylinder, 3 jobbers, large type assortment, ruling machine; complete bindery for blank books, etc.; good trade, established 22 years; partners have other larger interests; price \$7,500. L 529.

FOR SALE — Our printing plant, consisting of 1 large new Miehle cylinder and 5 new modern job presses, 1 latest power cutter, all electrically driven; also complete composing and bindery rooms, equipped with all modern devices for turning out best work at lowest cost, together with good will and the best stand in this city; plant now running and turning out between \$25,000 and \$30,000 per year; inventories \$12,000; chance of a lifetime if you act quick, as it must go; full reasons for selling gladly given on inquiry. SAVANNAH STATY. & PRINTING CO., Savannah, Ga. 1-09

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.
AMERICAN EMBOSING CO., BUFFALO, NEW YORK

FOR SALE — Owner's ill-health compels sale of paying job office; exclusive territory; will bear investigation. L 552.

FOR SALE — Photoengraving outfit; good location; if interested, write E. W. CARROLL, Winston-Salem, N. C.

HAVING BOUGHT A FARM and going onto it in the spring for my health, I will sell printing business for \$1,600, part down, balance can remain; best location in city of 80,000 inhabitants in Massachusetts. L 555.

HERE'S THE CHANCE OF A LIFETIME — Half interest in job office in Texas city of 85,000; complete in every detail; big business; sickness cause for selling; get particulars. L 435.

I DESIRE to represent a leading printer in the Pittsburgh district; control patronage in printing, engraving, lithographing, binding and designing. L 557.

PRINTING AND BINDING PLANT, established 25 years, fine trade amounting to \$1,000 monthly, located in thriving city in Southwest, finest climate in United States; favorable terms from widow of late owner. L 551.

Publishing.

\$4,000 buys special art magazine; age, circulation, \$9,000 gross income; printer could publish. HARRIS-DIBBLE COMPANY, 253 Broadway, New York city.

ESTIMATES WANTED.

ESTIMATES WANTED for printing (Monotype or Linotype) and binding (cloth) cheap edition (5,000) of 1,200-page encyclopedia. L 548.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOS. F. SMYTH, 1241 State st., Chicago.

BOOKBINDERS — Smashers, cutters, embossers, shears, standing presses, other machinery; guaranteed. PRESTON, 167 C Oliver, Boston.

BOX MACHINERY — Great variety of paper box machinery; all machinery guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

CYLINDER AND JOB PRESSES — All makes and sizes; thoroughly rebuilt and guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

FOR SALE — BIG BARGAINS — Fine 6-column quarto cylinder news press, with new 2 h.p. gasoline engine, \$500; fine 7-column folio book cylinder press, with gasoline engine, \$525; 6-column quarto Ideal cylinder, fine, \$65; 6-column quarto Washington press, \$65. KING & WALKER, Madison, Wis.

FOR SALE — Paper-cutters, self and hand clamp, power and also hand machines, sizes from 28 inch to 48 inch, in good order; low prices. CHILD ACME CUTTER CO., 37 Kemble st., Boston, Mass.

FOR SALE — 3 Compositing casting machines, manufactured by the National Compositing Company, Baltimore; in good condition; reason for selling account defunct type foundry; these 3 machines can be had very cheap as they must be sold. O. C. GUESBAG, San Antonio, Texas. 2-09

FOR SALE — 3 Dexter folders, 1 feeder, 2 Anderson bundling presses; guaranteed. L 549.

FOR SALE — 10 by 15 job press, power fixtures, long fountain, 2 sets of rollers, \$75; 14-inch cutter, \$35; Acme stapler, \$25; first money takes them; crated. RECORD, Coraopolis, Pa.

HOE DRUM CYLINDER, size of bed 33 1/2 by 49, recently overhauled and guaranteed in perfect condition; price, \$475. CENTRAL EGG CARRIER CO., McGraw, N. Y.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. We received calls during the past month for the following: Linotype machinist, 1; machinist-operators, 2; Linotype operators, 2; foremen, 4; superintendent, 1; compositor, 1; checker, 1; commercial designer and letterer, 1; pressmen, 4; proofreaders, 2; editor, 1; electrotype finisher, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Agents.

GRUMIAUX, THE MAGAZINE MAN — Let me teach you the magazine subscription game, a business with a big future; how I developed my business from \$47 to \$400,000 a year; the subscription agency business is just beginning to develop, and every man and woman can learn it by my complete instructions, personally conducted by mail; you can in your leisure hours conduct a mail-order business that is dignified and earn large profits by the Grumiaux system; begin in a small way and watch it grow; the principles upon which I built my business become yours and the benefits of my 22 years' experience — you need not make the mistakes I did — the elements of success as I discovered them, my ideas, my schemes, all become yours through the Grumiaux system; year after year the renewal business increases profits and before you know it you have a substantial business of your own; start by working a few hours evenings; full particulars by mentioning this magazine. GRUMIAUX, The Magazine Man, Le Roy, New York.

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.
BLACKHALL MFG. CO., Buffalo, N. Y.

Artists.

LARGE MANUFACTURING COMPANY, Massachusetts, wants good commercial designer and letterer in designing and engraving department—label work a specialty; wood and line plate reproduction; permanent position to competent party; state experience and wages wanted; send samples of work. L 534.

WANTED—Commercial artist and designer. **H. C. BAUER ENGRAVING CO.**, Indianapolis, Ind.

Bookbinders.

WANTED.—All-around bindery man; must be non-union, sober, expert finisher, forwarder and ruler, and able to take charge and figure work: state wages, etc. L 530.

WANTED—Bookbinder; one who is thoroughly acquainted with the business, to sell patented novelties to bookbinders; must be a union man. **ADVANCE MACHINERY CO.**, Toledo, Ohio.

Compositors.

PRINTER, doing particular folder and booklet work for high-class advertisers, wants compositor with brains and ideas to take charge of small job plant (non-union); address, stating experience and salary expected; steady job to right party. **S. B. GREENSTEIN CO.**, 106 W. 37th st., New York city.

Engravers.

WE NEED AN ETCHER who can etch, re-etch, "stage in" and tool, copper and zinc; give full particulars in first letter. **NEWS ENGRAVING CO.**, Springfield, Ill.

Foremen, Managers and Superintendents.

FOREMAN WANTED—An artist foreman; one able to manage a medium-sized, up-to-date job office; send samples of work and refer to former positions. Address **THE A. L. SCOVILLE PRESS**, Ogden, Utah.

WANTED—A-1 job printer to take charge of composing-room and act as superintendent of new plant; large city in South; a young ambitious man preferred; previous experience as superintendent not necessary; right party can take interest if desired. L 501.

WANTED—Superintendent for folding box factory; fine opening in large modern plant for good man; must have experience and best references as to character and ability; experienced foreman of large pressroom, familiar with two-color presses and color work, will be considered. Address **BOX 243**, Detroit, Mich.

Operators and Machinists.

LINOTYPE OPERATORS—"The Matrix" is the prettiest watch fob you ever saw; made of 3 matrices heavily gold-plated; initials beautifully engraved in script; send us \$1.50, and if the fob is not all we claim for it send it back. **TYPE FOB CO.**, 870 Broad st., Newark, N. J., Mfrs. Franklin Type Watch Fob.

LINO-TYPEWRITER—The typewriter with Linotype keyboard; get one for Christmas; cash or payments. **LINO-TYPEWRITER CO.**, 727 Fifteenth st., Oakland, Cal.

Pressmen.

WANTED—A-1 pressman to act as foreman new plant; large city in South; young man preferred; must be steady and ambitious; right party can take interest if desired. L 498.

Solicitors.

SOLICITOR—Wanted—a solicitor for Bank Note Company; one familiar with and understanding controlling steel engraving and printing trade. Address, stating experience and references, L 564, care **INLAND PRINTER**, 116 Nassau st., New York city.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments which will be furnished free of charge upon receipt of stamped, self-addressed envelope. **THE INLAND PRINTER COMPANY**, 120 Sherman st., Chicago.

Advertising Manager.

WANTED—Position as business or advertising manager on daily newspaper; long experience; strictly sober. **C. G. SMITH**, care *Telegram*, Fort Worth, Texas.

All-Around Men.

ALL-AROUND PRINTER (German), speaking English and French, capable of taking charge, reliable, desires position; best references. L 262.

SITUATION WANTED by all-around printer; familiar with all branches; can take charge of work; total abstainer, married; references. L 553.

Artists.

ARTIST wants position; all-around man, excellent in water-colors; 20 years' experience; west of Chicago preferred. L 535.

CARTOONIST and ad. solicitor open for situation soon; correspondence solicited. L 560.

Compositors.

JOB COMPOSITOR desires position with reliable firm handling first-class work; scale must be \$18 or over; union. L 402.

Die Stammers.

DIE STAMPER, first-class, with thorough knowledge of all power and hand machines, desires position of taking charge. L 524.

Engravers.

ALL-AROUND MAN in photoengraving, capable of taking charge of some good shop; have no bad habits and can do the work. L 479.

MAN, thoroughly experienced in engraving business, seeks change; sales, correspondence, technical; can hold responsible position. L 503.

Foremen, Managers and Superintendents.

POSITION WANTED as manager or superintendent; 10 years in printing and litho business, 5 of these as successful manager; now employed and work satisfactory; will invest if mutually satisfactory after trial; willing to go into partnership with good practical man. L 556.

WANTED—Superintendency with eastern printing-house of about 12 cylinder presses. Address **J. M. T.**, 762 Humboldt av., Detroit, Mich.

Newspaper Men.

NEWSPAPER MAN, young, energetic, wide experience big and little papers all parts of country, wants position editor western paper; have limited capital and will buy in on good proposition; splendid references as to responsibility and ability; now working on big city daily. L 545.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, first-class, fast, reliable, union, go anywhere; take charge of plant. **R. MILNE**, General Delivery, Beaver Falls, Pa.

LINOTYPE OPERATOR, 1,900 to 2,200 lines minion, desires change; West preferred; union; at liberty December 15. L 543.

MACHINIST-OPERATOR, 13 years' experience, desires situation in small city in West. **F. M. HERTZER**, 126 Third st., San Francisco, Cal.

Pressmen.

WANTED—A position by a first-class half-tone and three-color pressman; 15 years' experience; can take charge. **JAS. W. ROCKS**, 35 Eagle st., Dayton, Ohio.

WANTED POSITION—A thoroughly competent cylinder pressman desires to change; up-to-date on finest grades of vignette, half-tone and color work; sober and reliable. L 554.

WANTED TO PURCHASE.

SECONDHAND RULING MACHINE, 2 beams with striker, 36 or 44 inches wide. **JOURNAL PRINTING COMPANY**, Racine, Wis.

WANTED—Rotary steel-plate press, Hoe make; must be in good working order. Address **L 563**, care **INLAND PRINTER**, 116 Nassau st., New York city.

WANTED TO BUY—Practical office devices and office novelties to sell by mail; give best terms and regular retail prices. **WALTERS**, 38 Hathaway building, Milwaukee.

BUSINESS DIRECTORY.**Advertising Art Calendars.**

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties. Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-9

Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

Brass Rule and Brass Galleys.

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. **\$1.00 PER PACKAGE**, containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. Sold by **All Supply Houses** or by **A. W. MICHENER, Mfr.**, 178 Monroe St., CHICAGO

MICHENER'S EMBOSSING COMPOSITION

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

STYRON, O. M., & CO., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

Chase Manufacturers.

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Designer and Manufacturer of Special Machinery.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind. 12-8

Die Sinkers.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work. 1-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

Embossers and Stampers.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago. 3-9

Embossing Composition.

STEWART'S EMBOSSEING BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Enameled Book Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process: nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-8

Glazed Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is gummed paper; we do not make anything else; we can now supply it in any size as flat as ungummed paper. Write for samples. 12-8

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.W., Cleveland, Ohio. 9-9

Instruction.

GREAT DEMAND for Mergenthaler operators: best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; an exact facsimile of Mergenthaler Keyboard; bell announces finish of line; detachable copyholder; instruction book; price, \$4. THALER KEYBOARD CO., 505 "P" st., N.W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City. tf

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proofread—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal. 12-8

Linotype Metal.

BLATCHFORD, E. W., 54 N. Clinton st., Chicago. 1-9

KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo. 12-8

Lithograph Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Machinery.

BARNHART BROS. & SPINDLER, Chicago. New, rebuilt. 7-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory. 7-9

Monotype Mats.

WESTERN BRASS-TYPE FOUNDRY CO., 3749 Texas av., St. Louis. Monotype mats delivered 10 days from day of order; faultless work. 12-9

Monotype Metal.

BLATCHFORD, E. W., CO., metal for Lanston Monotype machines, 54 North Clinton st., Chicago. 1-9

Motors and Accessories for Printing Machinery.

JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers. 12-8

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-9

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Calculators.

DYER'S PAPER CALCULATOR—Determines, without figuring, cost of given number of pieces of paper size of copy, any weight or price stock; 480 or 500 count; pays for itself the first day in saving time and errors; price, \$5 prepaid; FREE TRIAL. Write for agency. L. M. DYER & CO., 1233 Elden av., Los Angeles, Cal. 11-8

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Perfecting Presses.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

Photoengravers.

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. The ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, designers, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-8

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-9

Photoengravers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-9

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery. 1-9

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

Printers' Blocks.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks. 6-9

Printers' Machinery and Materials.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubes wood goods, Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc. 6-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM, SAM'L SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-9

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-9

GODFREY & CO. (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865. 12-8

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-9

Printing Machinery and Materials.

ROWELL, ROBERT, COMPANY, Louisville, Ky. New and rebuilt printing machinery. 12-8

EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper-cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Elliott st., Buffalo, N. Y. 4-9

Purchasing Agent.

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited. 6-9

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-9

Stereotypers' and Electrotypes' Metal.

BLATCHFORD, E. W., 54 Clinton st., Chicago. 1-9

KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo. 12-8

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York city. 12-8

Typesetters.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-9

FARMER, A. D., & SON TYPE FOUNDRY CO., 63-65 Beekman st., New York city. 1-9

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

Air Brush.

THE INTERCHANGEABLE AIR BRUSHES stand to-day as the best air brushes in every respect in the world for all commercial air-brush work.



Send for an air-brush catalogue to O. C. Wold, 155-159 W. Madison st., Chicago. 12-8

PRINTERS WHO USE OUR BLOTTER DESIGNS Get More Work at Better Prices

We furnish cuts and suggestions for wording—send you a new, crisp, effective design, with a Calendar Plate, each month. THEY DO PAY. Only one printer in a town can get them. Write and find out why YOU should be that one in your town. Samples and full particulars FREE. CHAS. L. STILES, Columbus, Ohio

Auld's Bodygum

Added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed and varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishing long time. \$1.25 per lb.

AULD'S INK GLOSS saves that "extra impression" to give a high gloss to inks on hard or soft paper, and it is a gloss that lasts. \$1 per lb.

By using AULD'S POWERFUL TRANSPARENT BODY DRYER in your inks, you can positively print a job in the morning and deliver it in the morning. 65 cents per lb.

AULD'S INK BINDER overcomes process-ink troubles of printing on top of several colors. \$1 per lb.

AULD'S INK ENAMEL for giving steel-die embossing inks an extremely high gloss. \$1 per lb.

AULD'S ROLLER POWDER overcomes sticky roller troubles and will prevent rollers from melting on fast-speed presses. 50 cents per lb.

Trial samples mailed for 25 cents

—MANUFACTURED BY—

HAMPTON AULD, 798 Mt. Prospect Avenue, NEWARK, N. J.

Geo. W. Lewis, Selling Agent - - - 628 E. 135th Street, NEW YORK

E. St. John, Sole Canadian Agent - 392 St. James St., MONTREAL, CAN.

Geo. Russell Reed Co., Inc., Exclusive Western Agents, 645 Battery Street, SAN FRANCISCO, CAL.

IF YOU KNEW the exacting tests materials used in R. R. B. Padding Glue must undergo before they are accepted—if you knew the care employed in measuring and mixing them—you would understand why

R. R. B. Padding Glue

goes farther, and makes better pads
It's the padding glue you should use.

ROBT. R. BURRAGE 83 GOLD ST. New York

ST. LOUIS, MO.



For the best paper-ruling and blank-book paging machinery for mills, bookbinders and tablet makers write to

John McAdams & Sons
978 Kent Ave. BROOKLYN, N.Y.

DIXON'S Special Graphite No. 635 should be used on Lino-type Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.



Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc. Look Better and Won't Break or Wear Out!

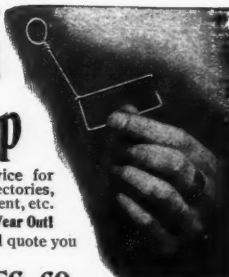
Let us send sample and quote you prices.

WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street

DETROIT - - - MICHIGAN



PATENTED

This cut illustrates one of the various sizes of hangers for books 3/4 to 2 inches in thickness.

A Modern Monthly— All About PAPER



THE PAPER DEALER
gives the wanted information
on the general and technical sub-
ject of **Paper**

It will enable the printer to keep
posted on paper, to buy advanta-
geously, and to save
money on his paper
purchases. No dollar could be
spent more profitably for a year's
reading. Printed on Enamel book
paper.

SPECIAL OFFER—Enclose a dollar bill, or stamps,
or money-order, in your letter-
head, and remit at our risk, and receive the paper for
the year of 1908 and also a copy of our book, "Helps
to Profitable Paper Selling."

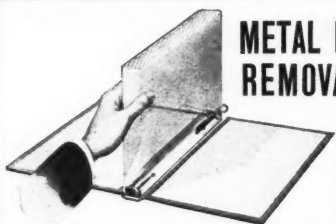


The PAPER DEALER
155 WASHINGTON STREET, CHICAGO



Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

Engravers and Three-color Operators earn \$20 to \$50
per week. Only College in the world where these paying
professions are taught successfully. Established sixteen years.
Endorsed by International Association of Photo-Engravers
and Photographers' Association of Illinois. Terms easy;
living inexpensive. Graduates placed in good positions. Write
for catalogue, and specify course in which you are interested.
Illinois College of Photography or 831 Wabash Ave.,
Bisell College of Photo-Engraving, Effingham, Ill.
No Saloons in Effingham.



METAL PARTS for REMOVABLE COVERS

ADAPTED TO USE ON
TELEPHONE
DIRECTORIES,
MAGAZINES,
CATALOGUES,
ETC.

IN USE ON THE CHICAGO TELEPHONE DIRECTORIES

ROBERT J. NICHOLSON
83 WEST RANDOLPH ST. - - - CHICAGO, ILLINOIS

"Roughing" for the Trade

We have put in a **ROUGHING**
MACHINE, and should be
pleased to fill orders from those desiring this class of work. Three-color half-
tone pictures, gold-bronze printing, and, in fact, high-grade work of any
character, is much improved by giving it this stippled effect. All work
given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street CHICAGO

We are Manufacturers of the
Highest Grade of

"LINO"
"STEREO"
"ELECTRO"

"AUTO"
"MONO"
"COMPOSO"

TYPE METAL

"Reg. U.S.

M & E
Pat. Off."

**Merchant & Evans
Company**

(Successor to Merchant & Co., Inc.)

Smelters and Refiners

Philadelphia
New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE
THE BEST
THAT CAN
BE MADE

We use the latest up-to-date GATLING GUN
system in casting, with the finest steel moulds,
and make solid, perfect rollers by the best
formulas.

Established 1868. Cincinnati is sufficient
address in writing or shipping.

A Complete Line of Paper Stock

Enables us to give the Printer his choice at interesting prices.

SPECIAL LOTS

We always have special lots that will interest the careful and
close buyer of Envelopes, Paper Twine, etc. Tell us your
wants by letter.

COUSINS ENVELOPE, PAPER & TWINE CO.

28 EAST WOODBRIDGE STREET - - DETROIT, MICHIGAN

SUCCESSFUL ADVERTISING

"We are very busy, while no other shop in
the city is running full time—thanks to
your blotter service," writes a client in
Norfolk, Va. Let us tell you all about our
advertising system and send samples.
Frank Armstrong Adv. Co., Des Moines, Ia.

THE GLOBE SPECIAL MACHINERY CO.

JOSEPH E. SMYTH, PRESIDENT

**Printers', Binders' and Electrotypes'
Machinery Rebuilt and Repaired**
Expert Mechanics

TELEPHONE
MONROE 456

11-19 S. Jefferson St., CHICAGO



PRINTERS

Write on your business letter-head to
**R. CARLETON ENGRAVING
COMPANY, Omaha, Neb.,**
for the LATEST COPYRIGHT—

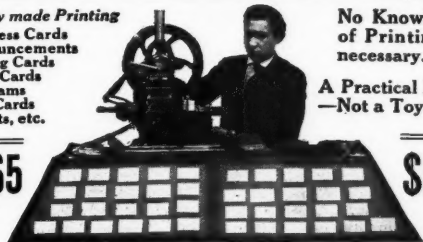
LODGE CUT CATALOGUE

Book, "When Papa Rode the Goat." Colored plates,
100 illustrations. Many fearful things. 15 cents by mail, to printers only.

Easily made Printing
Business Cards
Announcements
Calling Cards
Form Cards
Programs
Post Cards
Tickets, etc.

**No Knowledge
of Printing
necessary.**

**A Practical Press
—Not a Toy.**



\$165

A high-grade, self-feeding, self-inking little press that prints 120 cards per minute. Stands 12 x 21 x 24 inches high, prints any size cards from 1 x 2 inches up to 3½ x 5½ inches (full postal size), any thickness of card from two to ten ply. Registers perfectly for color printing. Uses standard type and cuts. Press operating in Duryee's Drug Store, Schenectady, N. Y., took in \$70 in ten days. Others do as well. We sell press and outfit on easy payment terms. Write for Free Catalog and Full Particulars.

AUTOMATIC PRINTING PRESS CO., Room 415, 167 Dearborn St., CHICAGO



DURANT MODEL B JOB PRESS COUNTERS

Model B, Job Press Counter

With our new attachment can be set up on your presses in five minutes with only the aid of a wrench. Operated without springs or weights, their positive action can be relied upon. Ask us or your dealer for the details.

The W. N. DURANT COMPANY, Milwaukee, Wis.

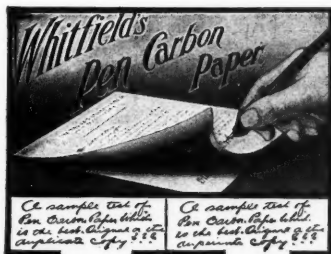


Photo-engraving on original and duplicate copy made with WHITFIELD'S pen carbon paper. We would like to send you samples, and quote discounts. Our line of pen, pencil and typewriter carbons is equally good. We manufacture manifolding oil tissues in books or flat sheets. Samples of all on request.

**WHITFIELD CARBON
PAPER WORKS, 121
Liberty St., New York City**

Also manufacturers of ROLL PAPER in widths from one-half inch to eighty inches. :: :: :: :: :: Inquiries solicited.

COLONIAL COMPANY . . . MECHANIC FALLS, MAINE

The Printer & Publisher

**Published Monthly
at Montreal,
Toronto, Winnipeg**

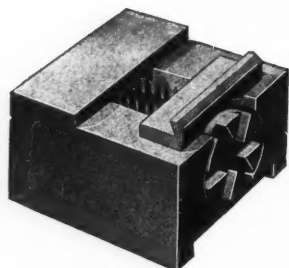
There is only one way to reach the trade in Canada satisfactorily, and that is through the columns of the Printer and Publisher. The paper has been enlarged and improved recently to meet the growing needs of the country.

Write for sample
copy and rates.

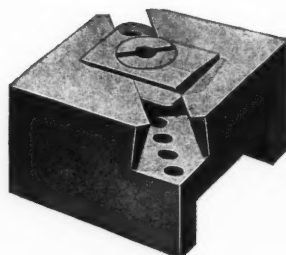
The royal road to a rapidly enlarging market

REGISTER HOOKS

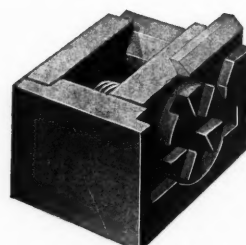
Something New Again



Sectional Grooved
Register Block with Hook



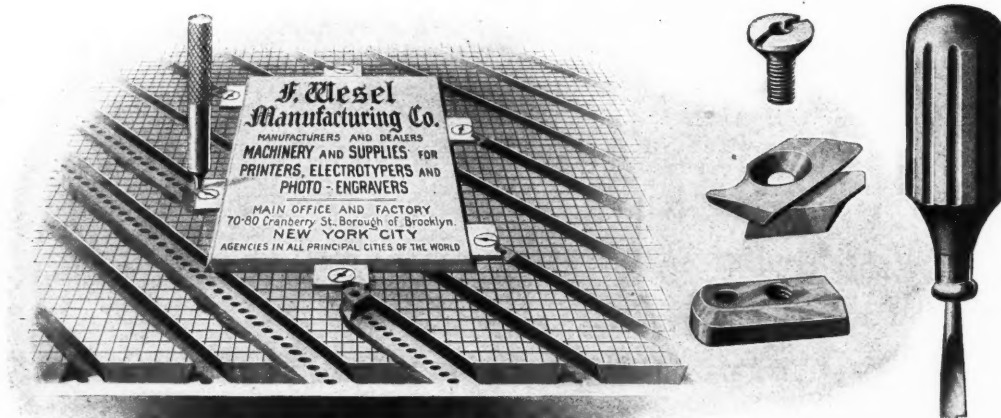
Narrow Margin
"Style D" Register Hook



Narrow Margin
Dittman Register Hook

All manufactured by WESEL under the guarantee of
"WESEL QUALITY"

The Latest and Best in Grooved Blocks



The speediest, most accurate, economical, and labor-saving block with
hooks ever placed on the market

(Hooks are self-contained, although shown apart in illustration)

WRITE FOR FULL PARTICULARS

F. WESEL MANUFACTURING CO.

Machinery and Appliances
Stereotypers and



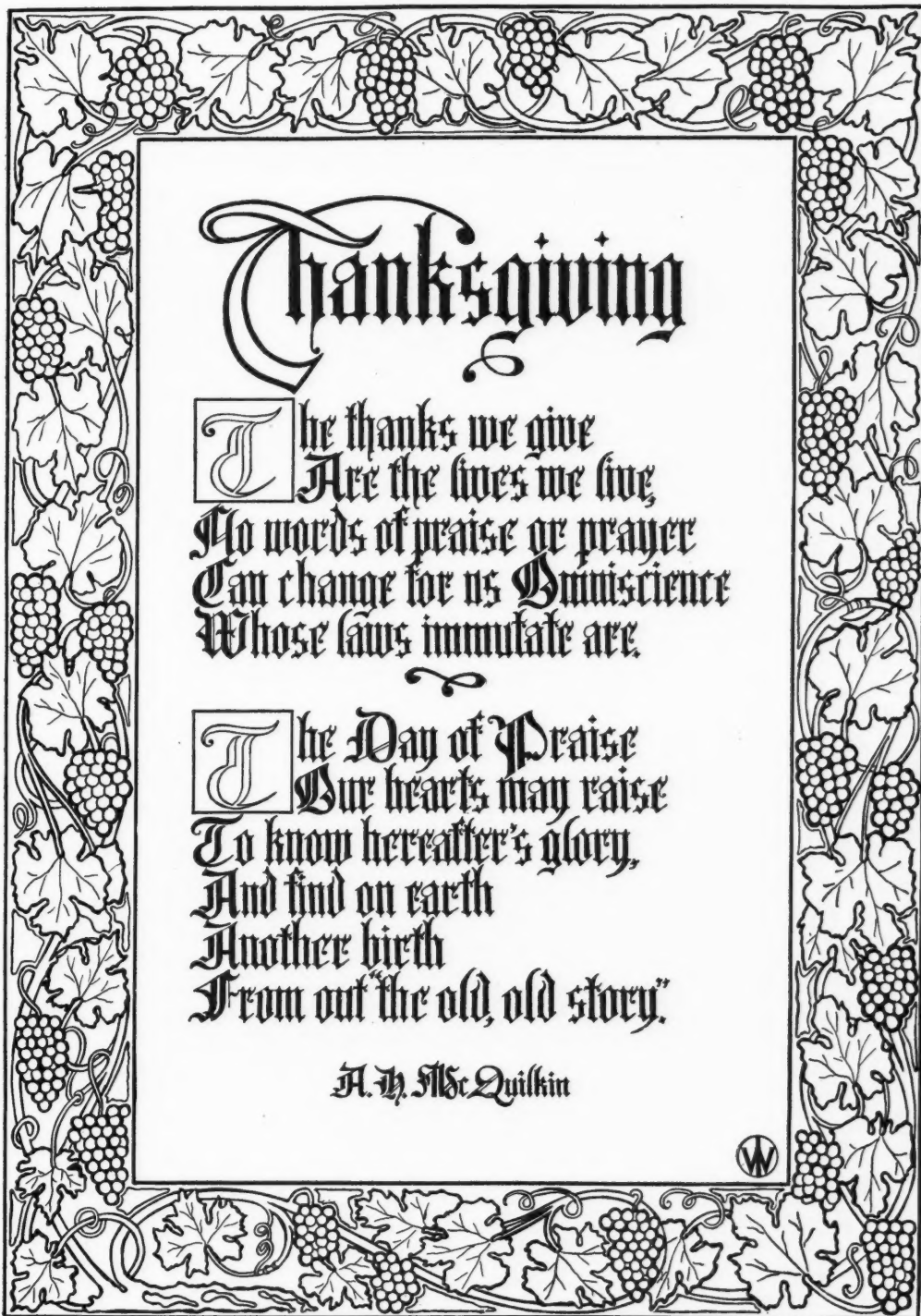
for Printers, Electrotypers
Photo-engravers

MAIN OFFICE AND FACTORY

70-80 Cranberry St., Borough of Brooklyn, NEW YORK CITY

NEW YORK, 10 Spruce Street

CHICAGO, 329 Dearborn Street



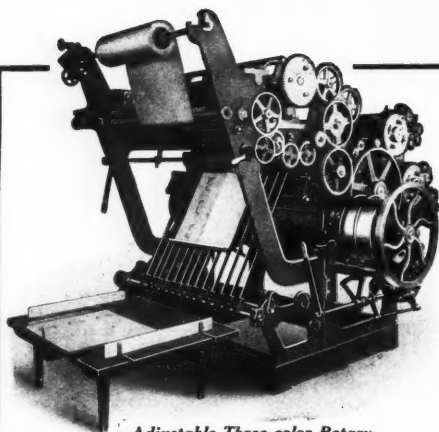
The above beautiful Thanksgiving sentiment, engraved and printed in three colors, suitable for framing,
 can be procured upon application to

THE INLAND-WALTON ENGRAVING CO.

ORIGINATORS OF

Waltones

120-130 SHERMAN STREET, CHICAGO



Adjustable Three-color Rotary

MEISEL PRESS & MFG. CO.

944-948 Dorchester Ave., BOSTON, MASS.

Builders and Designers of Automatic Machinery.

ROTARY COLOR PRESSES for wrappers, labels, cartons.
ROTARY PRESSES for publications—folded or flat sheets.
BED AND PLATEN AUTOMATIC PRESSES for roll or sheet products.
TICKET PRESSES for transfers—roll or strip tickets, etc.
CASH-SALES BOOK PRESSES for flat, folded, interleaved books.
WRAPPING-PAPER PRESSES for roll or sheet products—one or more colors.
SLITTERS AND REWINDERS for all kinds of roll products.
TOILET PAPER ROLL MACHINES, plain or perforated rolls.
SHEET CUTTERS—from roll; adjustable for various size sheets.

Write us principal requirements and output desired and we will send full descriptive data for suitable machines and quote prices.

The Oldest and Best Technical German Trade Journal for the Printing Trades of the World!

Freie Künste

—SEMI-MONTHLY PUBLICATION—

This Journal is the best *Technical Book for Printers, Lithographers and all Kindred Trades*. Artistic supplements. Yearly subscription, \$3.00, post free; sample copy free.

SPECIAL WORKS FOR LITHOGRAPHERS, ETC.

Album Litho—26 parts in stock, 20 plates in black and color, \$1.50 each part.

American Commercial Specimens—three series, 24 plates in color, \$3.50 each series.

Treasure of Graphic Arts—24 folio plates in color, \$4.50.

Treasure of Labels—the newest of labels—15 plates in color, \$3.00.

Biedermeier Motive—12 folio plates in color, \$2.50.

PUBLISHED BY

JOSEF HEIM - - Vienna VI./i Austria

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindruckerei

MONTHLY PUBLICATION

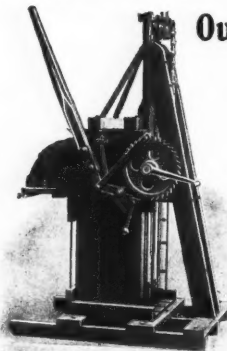
Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. Yearly Subscription for Foreign Countries, 14s., 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindruckerei
 ERNST MORGENSTERN

19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

Bale Your Waste Paper

Baled waste paper is a prevention against fire and reduces the rate of insurance. The printer can realize a better price when baled than loose or in sacks.



Our LITTLE GIANT WASTE PAPER PRESS

is substantially constructed, simple and easy to operate; requires very little square space, and may be used from day to day as a receptacle in accumulating your waste paper.

Let the Little Giant Waste Paper Press pay for itself.

Shipped to responsible printers subject to five days' free trial.

Many small as well as large printing establishments claim that this press has paid for itself in a few months.

We want to place this press in the hands of all responsible printers, and our terms of cash and installment plans will interest you. The price is reasonable and within the reach of all.

WRITE TO-DAY FOR FULL PARTICULARS.

LITTLE GIANT HAY PRESS COMPANY
 1016 Michigan Avenue, ALMA, MICH.

Reducol Compound

Prevents offsetting and eliminates slip-sheeting. Prevents pulling and picking on coated paper. Keeps your rollers from heating. Can be used with Press or Litho Inks.

MANUFACTURED BY

INDIANA CHEMICAL COMPANY
 INDIANAPOLIS, INDIANA

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.	ALL BRANCHES
J. E. LINDE PAPER CO.	NEW YORK CITY, NEWARK
CHAS. BECK PAPER CO.	PHILADELPHIA, PA.
ALLING & CORY	BUFFALO, ROCHESTER, PITTSBURG
LOUISVILLE PAPER CO.	LOUISVILLE, KY.
H. & W. B. DREW CO.	JACKSONVILLE, FLA.
BARNHART BROS. & SPINDLER	CHICAGO, ILL.
A. F. WANNER & CO.	CHICAGO, ILL.
THE PRINTING MACHINERY CO.	CINCINNATI, OHIO
G. C. DOM SUPPLY CO.	CINCINNATI, OHIO
GREAT WESTERN TYPE FOUNDRY	KANSAS CITY AND OMAHA
C. R. GETHER CO.	MILWAUKEE, WIS.
JOHN LESLIE PAPER CO.	MINNEAPOLIS, MINN.
C. I. JOHNSON MFG. CO.	ST. PAUL, MINN.
ZENITH PAPER CO.	DULUTH, MINN.
WESTERN NEWSPAPER UNION	DES MOINES, IOWA
H. N. RICHMOND PAPER CO.	SEATTLE AND TACOMA
TORONTO TYPE FOUNDRY CO. Ltd.	TORONTO, MONTREAL, WINNIPEG
JOHNSTON PAPER CO.	HARRISBURG, PA.
GEO. RUSSELL REED CO.	SAN FRANCISCO, CAL.
T. W. & C. B. SHERIDAN CO.	LONDON, ENG.

Simplist Strongist Doubt "IT" Speedist

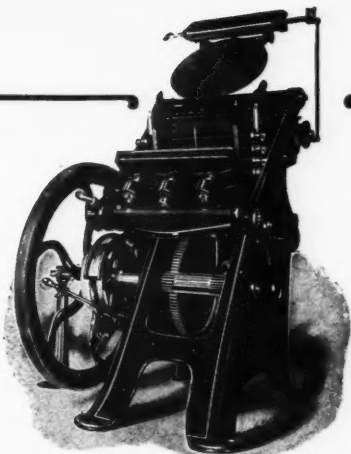
Ask those who have run them for twelve and fifteen years without one (1) cent for repairs.

OBTAINABLE THROUGH ANY RELIABLE DEALER

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL STREET, BOSTON, MASS.



Bind Your Inland Printers at Home with an Arnold Security Binder

Artistic : Simple : Durable

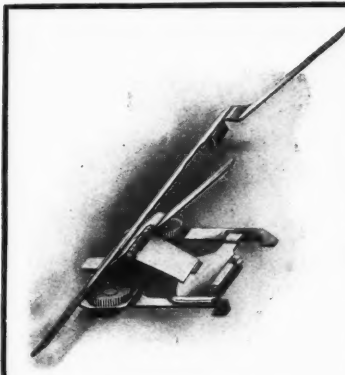
**NO TOOLS, PUNCHING OR STITCHING
YOUR HANDS THE ONLY TOOLS**

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume (six issues) . . . \$1.00
Two Binders, covering full year . . . 1.80

ADDRESS

THE INLAND PRINTER, 120-130 Sherman St., Chicago



A good
**CHRISTMAS
PRESENT**
for your pressman.

**Megill's Patent
Automatic
Register
Gauge**

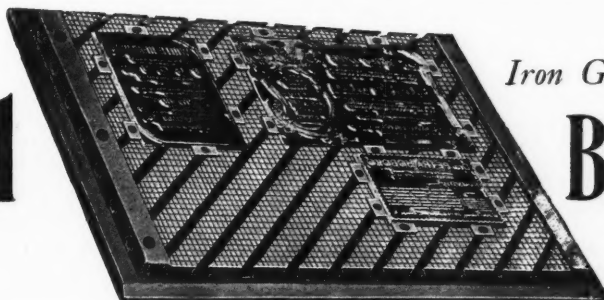
Only \$4.80 net.

Sent with a pair of Double-Grip Gauges for the bottom of the sheet, prepaid on receipt of \$5.95. Guaranteed. Complete. No delay. Will beat the best feeders and correct the poorest in registering color-work.

EDWARD L. MEGILL
60 Duane St., NEW YORK

Money spent on Ideal Iron Grooved Blocks is never regretted.

Ideal



Iron Grooved

Blocks

It spells ECONOMY for you all through the composing and press rooms, and means a higher quality product with less labor than possible to obtain otherwise.

Try out the proposition at our expense; we will pay freight both ways if not adaptable to your work.

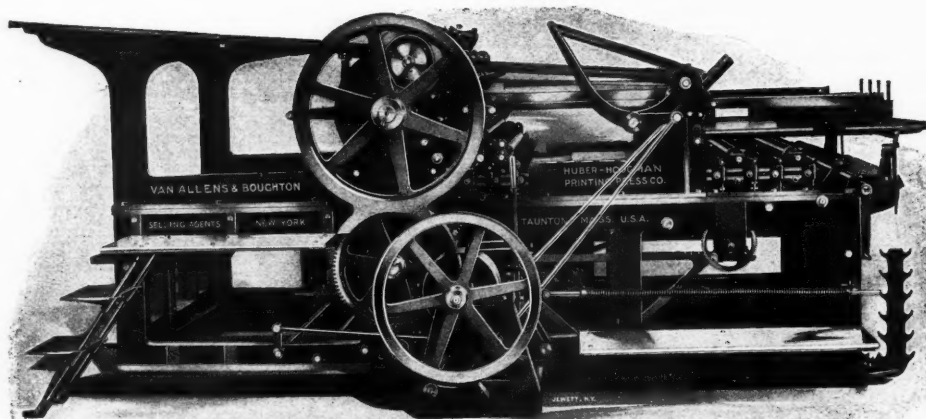
Selling
Agents for

{ GOLDING JOB PRESSES
MILLER SAW-TRIMMER
WESTERN TYPE FOUNDRY
TUBBS MFG. CO., Etc.

ANDREWS-MARSH MFG. CO.

540 Pearl Street, NEW YORK

THE HUBER-HODGMAN Block-Bearing PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

THE increasing demand for the Huber-Hodgman Printing Press is the best evidence of its merits. Those who have tried it are giving us better evidence of its success than letters of praise—they are duplicating their purchases. Among our sales last month were ten large machines, sold to firms duplicating their former purchases. The Huber-Hodgman is sold on its merits, and we believe it is the best constructed, most durable and efficient machine that is offered the printer. We ask you to examine it in operation, ask those who use it their opinion of these claims, and let us have an opportunity to show its merits to you. A little time spent in its examination may give you cause for congratulation on its purchase in the future.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY,
645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

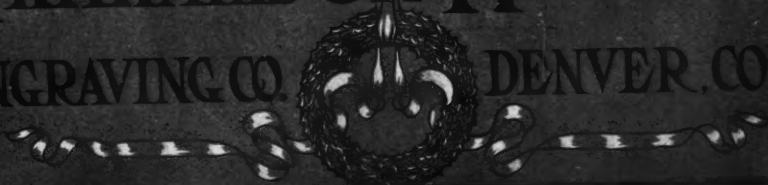
WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, Harrison 801. CHICAGO

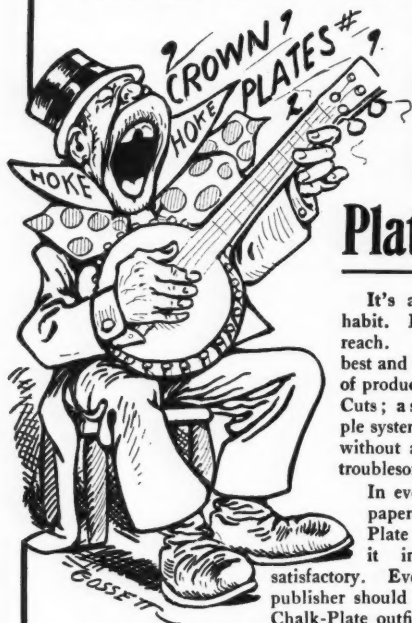
"PUT IN YOUR THUMB
AND PULL OUT A PLUM"



THE
WILLIAMSON-HAFFNER
ENGRAVING CO. DENVER, COLO.



Ah raise mah voice ter sing



Get the Chalk- Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

304 N. Third Street

ST. LOUIS, MO.

TYPE-CASTER-TYPE

Should be of uniform height

and body, and line with foundry type and free from burrs, or it will make extra work in the make-ready.

Should be solid

or it will not stand up in stereotyping or long on the press; it will drop and shrink. See if it is solid by breaking.

Should be equal to foundry type

in quality, accuracy of the height, body and finish.

Should cost less than half

of the foundry prices, regardless of express charges, etc.

Nuernberger-Rettig Type

will stand the above tests. Send for samples and see.

**UNIVERSAL AUTOMATIC TYPE-CASTING
MACHINE COMPANY**

97-99 NORTH SHELDON STREET
CHICAGO : : : : ILLINOIS

A Monotype

is not at the height of its efficiency unless it is driven by a perfectly adapted motor.

THE "STANDARD" MOTOR

Is the best on the market for every purpose up to 15 H. P.

Our motors are built in more than 30 sizes exactly suited to the requirements of practically every machine used in the printing and publishing business. Tell us what machines you have to drive and we will advise you as to the motor just suited to your purpose. Write to-day for our latest bulletin, No. 67. It contains much interesting information about "The Standard" Motors, Dynamotors and Motor Generators.

THE ROBBINS & MYERS COMPANY
Main Office and Factory - - - - - SPRINGFIELD, OHIO

NEW YORK, 145 Chambers Street; PHILADELPHIA, 1100 Arch Street; CHICAGO, 48 W. Jackson Boulevard; CLEVELAND, 331 Frankfort Avenue, N. W.; ST. LOUIS, Eleventh and Locust Streets; NEW ORLEANS, 216 Bourbon Street; DALLAS, 264 Live Oak Street.

SECONDHAND CYLINDER PRESSES

We have but a few Machines left that can be sold at Bargain Prices.

YOU CAN SAVE MONEY HERE

1349—39 x 53	Oscillator	- - - - -	\$ 500.00
1342—34 x 48	Cottrell Stop, 6-roller, rear delivery,	-	750.00
1384—37 x 51	Cottrell & Babcock Stop, 6-roller,	-	700.00
1412—43 x 60	Campbell, 2-revolution, double ender, 4-roller,	- - - - -	1,000.00
1604—33 x 48	Potter Stop, 6-roller, rear delivery,	-	600.00
1795—42 x 60	Potter, 2-revolution, 4-roller, rear delivery,	- - - - -	800.00

BRONSON'S PRINTERS' MACHINERY

H. BRONSON, Proprietor

508 South Forty-fifth Court, CHICAGO
Between West Harrison and Lexington Streets

Telephone,
Kedzie 224.

Take Garfield Park Branch Metropolitan
Elevated R. R. to 45th Ave.

NOW AT 45-47-49 RANDOLPH STREET



STEEL DIE EMBOSSING and
COPPER PLATE ENGRAVING
& PRINTING to the TRADE

WM FREUND & SONS

45-47-49 RANDOLPH ST. CHICAGO.
EST. - 1865

COMMERCIAL
STATIONERY
OUR SPECIALTY

WRITE REGARDING
THE AGENCY
IN YOUR
CITY

The American Pressman

A MONTHLY TECHNICAL TRADE
JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the
user and purchaser of
Pressroom Machinery and Materials.

ONE DOLLAR PER YEAR

802-805 Lyric Theater Bldg., CINCINNATI, OHIO

Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists.
Reproductions in colors and monochrome showing modern
methods of illustrating. All about New Machinery and Appli-
ances. Trade notes form reliable guides to printers and allied
traders. Specimens of jobwork form original designs for
"lifting."

PUBLISHED BI-MONTHLY.

\$2 per Annum, post free, Specimen Copy sent on receipt of 25 Cents.

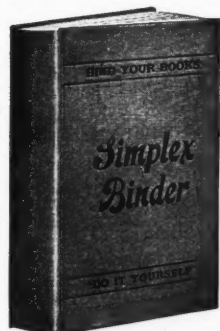
PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

American Representative, A. O'DONOGHUE, 317 W. 124th St., New York

BIND YOUR INLAND PRINTERS

Simple



Substantial

WITH THE

Simplex Adjustable Binder

It holds from one issue to a complete volume and presents the appearance of a handsomely bound book. In fact, upon completion of volume, it is a permanently bound book.

SAVE THEM FOR FUTURE REFERENCE

SIMPLEX BINDERS to fit THE INLAND PRINTER bound in Vellum de Luxe with Red Back Labels and Volume Strips. Postpaid, \$1.00.

THE INLAND PRINTER CO. 120-130 SHERMAN ST. CHICAGO, ILL.

THE NEW STATIONERS' MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting
the selling end of the retail
stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men
who control *The Inland Printer*, aided by some of the best
and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate \$1.50 per year
Send for sample copy, 15 cents

WHETHER in their advertisements or catalogues or descriptive circulars, all the various cylinder press manufacturers make the same claims—

"Our press has the greatest speed."

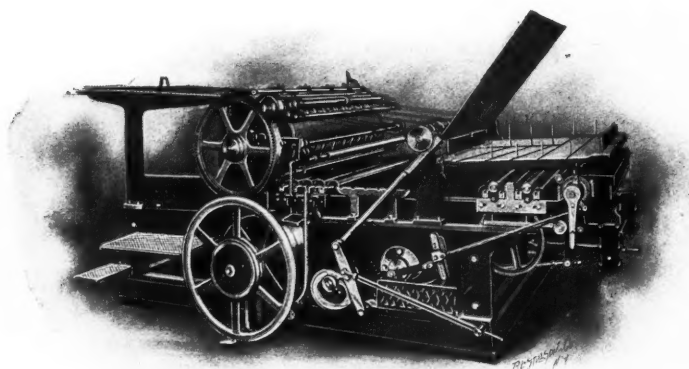
"Our press has the strongest impression."

"Our press has the closest register."

"Our press has the most thorough distribution."

"Our press has the best and simplest delivery."

"Our press has the greatest durability," etc., etc.



THE WHITLOCK

has more points of mechanical excellence and superiority to support our claims for it than any other Two-Revolution press in the market.

"AND WE CAN PROVE IT."

Let us tell you about it.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver,
Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10
Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street



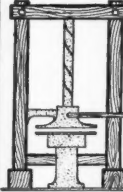

"THE foundations of the majority of the recent fortunes made in job printing have been laid with CHANDLER & PRICE Presses."

"THE CHANDLER & PRICE JOBBER returns a greater margin of profit on the investment than any other press."

"THE CHANDLER & PRICE PRESSES are in use more hours in the year than any other presses in the job office."

"WHEN old presses are taken out to make way for new ones, the printer offers his other jobbers in exchange and retains his CHANDLER & PRICE machines."



	<p>The I.T.U. COURSE IN PRINTING</p> <p><i>Conducted by the Inland Printer Technical School under the direction of the I. T. U. Commission on Supplemental Trade Education</i></p> <p>120-130 SHERMAN STREET :: :: :: CHICAGO</p>	
-----------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------

COURSE BEST CHRISTMAS GIFT TO APPRENTICE OR COMPOSITOR

MANY employers have said they would like to be able to show their appreciation of good work by their employees, and especially apprentices. The I. T. U. Course offers a splendid opportunity for gratifying this wish. It would be the graceful and proper thing to give the boy or man a chance to take the best educational course ever devised for the compositor. The boss will never regret it, and the recipient will never forget it. Speaking of the Course, the *Printing Trade News* says:

"Great as are the opportunities opened up by this school to the workmen, the benefit to accrue to the employer will be greater still, as he will have a higher quality of work from those who take this course. An employer who has a bright and intelligent apprentice in his shop could make no better investment than to enable the lad to take this course as he completes his apprenticeship. We commend this suggestion to employers everywhere. If they will take the trouble to investigate this post-graduate course, we are satisfied they will agree with us as to the admirable opportunities which it offers."

Show your appreciation by making this novel gift at this seasonable time.

The Course is sold below actual cost, the Typographical Union donating about \$10,000 a year for the purpose of fostering it. The price is \$20; \$5 down and \$5 a month until paid, with a \$5 rebate from the International Typographical Union to those who pursue the Course to the end with ordinary diligence.

For information send a postal to THE I. T. U. COMMISSION
120 SHERMAN STREET, CHICAGO, ILL.



Crane's Ladies' Stationery.
 Of well-known Merit
 Yield a Profit to Dealer
 Sold by Booksellers
 — and Stationers
Z & W M CRANE
 Dalton Massachusetts U.S.A.

NEW JERSEY CENTRAL

New York to Philadelphia

TWO-HOUR TRAIN EVERY HOUR

ON THE HOUR—From foot of Liberty Street
 (7:00 A. M. to 6:00 P. M.)

TEN MINUTES BEFORE THE HOUR—
 From foot W. 23d Street

IN ADDITION TO OTHER TRAINS

*Booklets for the
 asking*

ATLANTIC CITY IN THREE HOURS
 LAKEWOOD IN NINETY MINUTES

W. C. HOPE
 General Passenger Agent
 NEW YORK

QUALITY TELLS!

USE SATIN FINISH BRAND COPPER AND ZINC

IN YOUR
 IT IS

Manufactured



PROCESS WORK
 THE BEST

only by

The American Steel & Copper Plate Co.

116 Nassau St., New York City

BRANCHES

97 Queen Victoria St., E. C., London

358 Dearborn Street, Chicago

"Good Rollers"

Practical Men and Methods



**The Buckie
Printers' Roller Co.**

Established 1869

Oldest in the West

FACTORIES

Chicago, Ill.
396-398 S. Clark St.

Detroit, Mich.
172-174 Grand River Ave.

St. Paul, Minn.
466 Jackson Street

Onyx Papers

Mexican Onyx

Sardonix

Malachite Onyx

Chalcedonyx

Carried in stock in 21 x 33—
60 and 80 lbs. to ream (500
sheets) in Crash, Repoussé-
Crash, Vellum and plate
finishes. Put up in half-ream
packages.

ONYX BRISTOLS

22½ x 28½ — 100, 120, 140 lbs.

ONYX BOND

22 x 34—32 lbs.—five colors

SEND FOR OUR NEW SAMPLE BOOK

KEITH PAPER COMPANY

TURNERS FALLS, MASS., U. S. A.

Announcements

Favrille

Parchment

Onyx

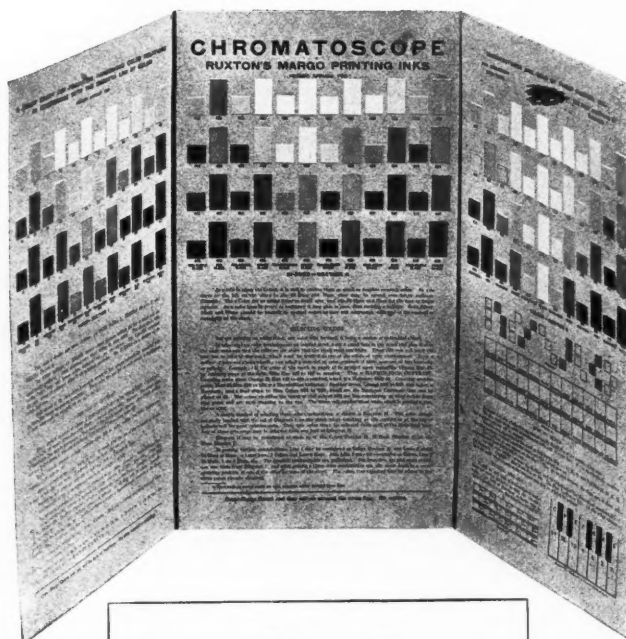
Parchment

These lines are *entirely new*
and *distinctive* from anything
on the market. Ask your
jobber for samples. If he can
not supply you write direct to

THE P. P. KELLOGG & CO. Division

SPRINGFIELD, MASS.

An Absolute Money Maker



**PHILIP
RUXTON**
INC.

**Ink
Manufacturers**



Faithorn Company

ENGRAVERS
PRINTERS-STATIONERS
86-88 DEERMAN ST.
Chicago

October 20th. 09

Philip Ruxton, Inc.
#159 E. Harrison Street,
CHICAGO, ILLS.

Gentlemen:-

I take pleasure in sending you, by box, a complete set of the cover samples upon which we ran your Margo Cover Inks.

Our customer was highly pleased with every color combination and each suggestion was O.K.'d without a single change. This is certainly remarkable and, considering the length of time it would have taken an artist to arrive at equally good color combinations, the time wasted in proofing and mixing of ink, both by the proofer and pressman, I consider that your system of scientific Margo Colors saved me over \$50.00 on this single job.

It is needless to add that no color job will come in the house in the future that will not be printed according to the Margo System.

I look forward to owning one of your Chromatoscope Charts which I understand are in process of construction.

Yours, very truly,

W. J. Ruxton

**290 BROADWAY
New York**



**158 E. HARRISON
STREET
Chicago**

The above letter gives one instance of the value of selecting color combinations from our Chromatoscope Chart.

What we did for the Faithorn Company we can do for you, and what you can do for yourself with the aid of our chart — which will be on the market about January 1, 1909.

In the meantime send us black proofs of your cuts—together with stock to be used, and we will furnish you a harmonious and pleasing color-scheme — also inks for proving same free of charge.



Pearl Lever Cutter

Pearl Lever Cutter . 2 sizes
13 in. - \$40.00 19 in. - \$65.00

Golding Lever 2 sizes
25 in. - \$140.00 30 in. - \$175.00

Golding Hand Wheel 2 sizes
25 in. - \$190.00 30 in. - \$245.00



Golding Lever Cutter

POINTS OF MERIT

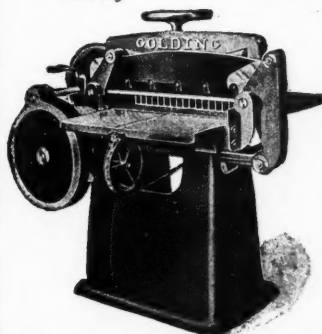
*Durability
Simplicity
Accuracy*

GOLDING MFG.CO.

FRANKLIN, MASS.

POINTS OF MERIT

*Economy of Space
Ease of Operation
Beauty of Design*



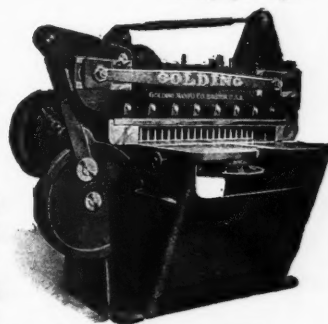
Golding Power Cutter

Golding Power Cutter 3 sizes
25 in. - \$240.00 30 in. - \$300.00
36 in. - \$440.00

Golding Auto-clamp 2 sizes
30 in. - \$450.00 36 in. - \$580.00

BOSTON CARD CUTTERS

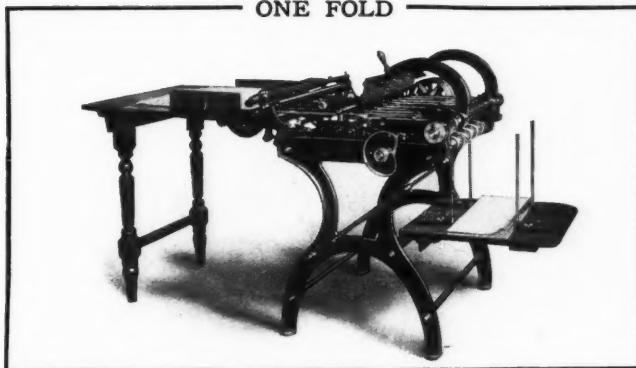
Best in Use. 4 sizes. 8 in. to 36 in. \$8.00 to \$40.00.



Golding Auto-clamp Cutter

The Anderson "New Model" Folder

— ONE FOLD —



This is our new, high-grade, high-speed, but low-priced machine for folding covers, end-sheets, etc. Size, 24 x 24 inches. Speed, 6,000 per hour.

WRITE FOR PRICES

C. F. ANDERSON & CO. 394-398 CLARK STREET
CHICAGO

A Dependable and Convenient Composing Stick



A Tool of Quality for the Particular Printer.

plays an important part in the hands of a good, live compositor. The leading printers of the country have pronounced the

Star Composing Stick

the one BEST TO BE HAD — all points thoroughly considered. Glance at these good points:

"It works on the point system. The milled serrations on the underside and the projections on the knee which engage them, are tapered to a point. That is why it always sets true, even after long wear. That is why it is more easily and quickly set; why it can not slip; can not be wedged out of place by tight spacing; why its accuracy is not affected by jarring; why printers everywhere are first trying it and then adopting it to the exclusion of all others."

FOR SALE BY SUPPLY HOUSES EVERYWHERE.

THE STAR TOOL MFG. CO., 17 W. Washington St., Springfield, Ohio, U.S.A.

PHOTO-ENGRAVER BLUE-PRINTER PHOTOGRAPHER

QUALITY TIME PROFIT

QUALITY means more business.
TIME-SAVING means a larger output.
QUALITY and TIME-SAVING at lower
cost of production mean PROFIT.

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

THE ADAMS-BAGNALL ELECTRIC CO.

CLEVELAND - - - OHIO

Dinse, Page & Company

**Electrotypes
Nickeltypes
AND
Stereotypes**

**429-437 LA SALLE ST.
CHICAGO, ILLINOIS**

TELEPHONE, HARRISON 7185

The Most Attractive ADVERTISING at the Least Expense

may be accomplished by the use of refined grades of **Blotting Paper**—not the "soft" or "fluffy" quality, but the grades that will respond to artistic printing and color. ¶ Our lines are manufactured for that express purpose, having a superb finish, adapted for high character of publicity purposes. ¶ The Printer and Manufacturing Stationer should investigate the possibilities of arousing interest in his territory by the use of our BLOTTERS. Special attention given to ABSORPTIVE PAPERS for Manufacturing Purposes. Ask for full line of the following samples:

**VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD,
HOLLYWOOD and RELIANCE**

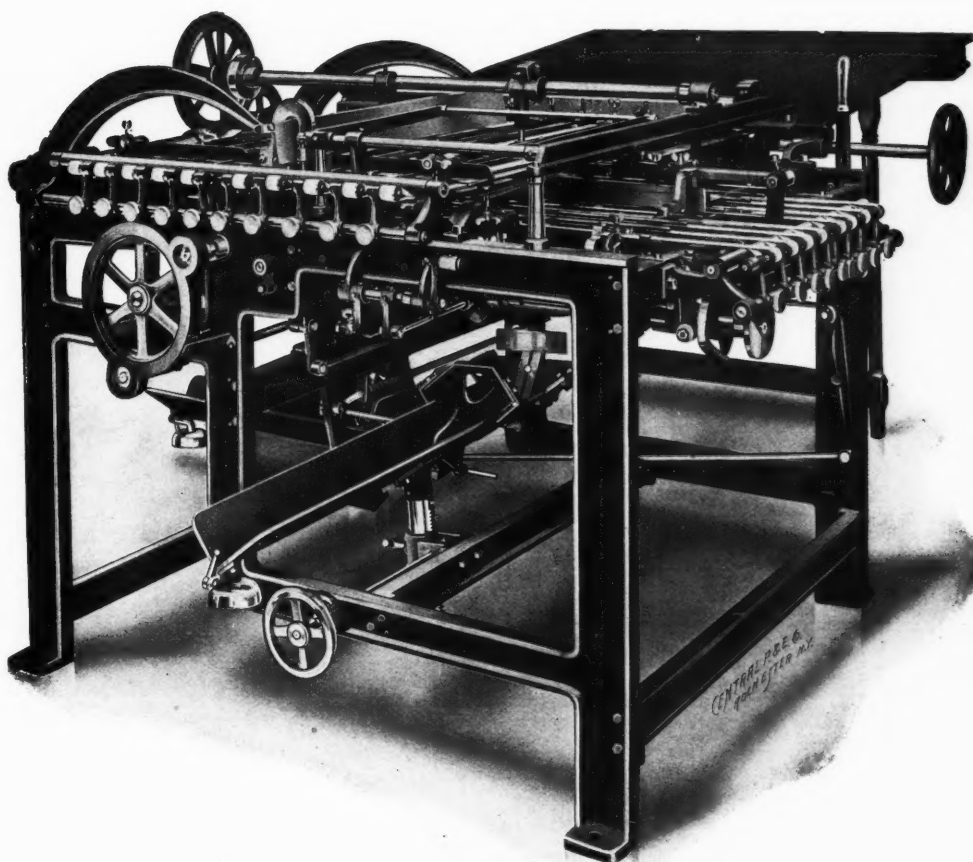
HAVE OUR SAMPLES AND PRICES ON YOUR DESK—THEN YOU WILL BE IN TOUCH WITH THE BEST

THE ALBEMARLE PAPER MANUFACTURING COMPANY

Makers of Blotting ~ ~ ~ RICHMOND, VIRGINIA

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

Agencies
London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street

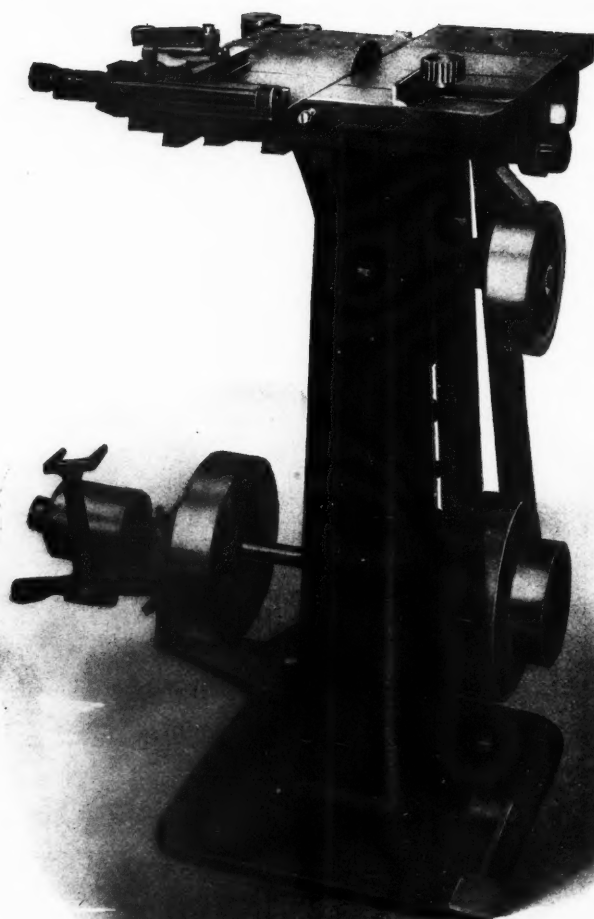
A New Attachment

has been added to our already popular machine. This consists of a sliding table that permits the sawing and trimming of cuts 22 inches long, and trimming cutter that runs double speed of saw, thus insuring perfect work.

Our Three Machines

Radial-Arm Router
Circular Saw
Jig Saw

Each complete in itself or with a single base and two attachments.



Combination Saw and Trimmer.



Combination Saw and Trimmer showing Jig Saw attachment.

Points of Advantage

Universal point system gauge, with Micrometer adjustment to 50 picas.

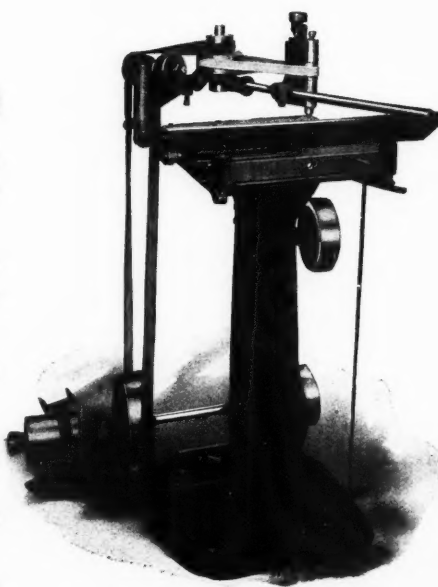
Beveling attachment for either straight or under cutting.

Strong and rigid with no vibration.

Wide range of adaptability.

Send for catalogue.

Flash Mfg. Co.
542 Pearl St., NEW YORK



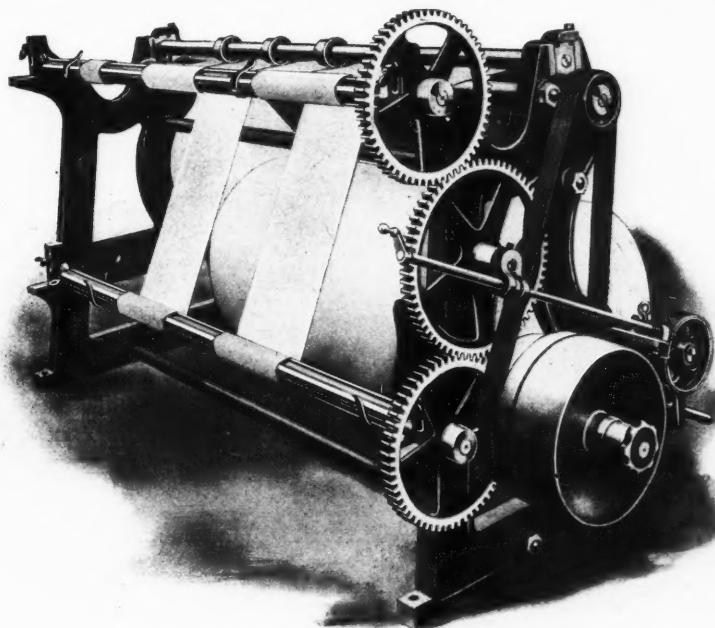
Combination Saw and Trimmer showing Radial-Arm Router attachment.

LABOR-
SAVING

Kidder Machinery

MONEY-
MAKING

Paper Slitting and Rewinding Machinery for Paper-Box Makers, Paper Dealers and Paper Mills



MODEL "C. L." AND "C. H." PATENT SLITTER AND REWINDER

MODEL "C. L." SERIES

OUR Model "C. L." center-winding, shear-cut, slitting and rewinding machine is built to slit and rewind the full width of material on two rewinding shafts. This machine will slit and rewind the paper as narrow as $1\frac{1}{2}$ inches. To special order, we can make the cutters so that they can be placed closer together. With each machine we furnish four sets of cutters and two rewinding shafts. These machines slit and rewind to any diameter up to and including 24 inches. Built in sizes to take rolls from 24 to 90 inches. Sample rolls cut on this machine sent on application.

MODEL "C. C." SERIES

IN this series we build, to order only, machines to take rolls from 36 inches in width down to as narrow as may be required, and are specially adapted for work such as slitting and rewinding of insulating cloth, tin-foil, window-shade cloth, and work of this character, as well as cloth-lined stock, gummed or ungummed paper, etc.

Circulars Numbers *Three* and *Four* give particulars. Get them.

Kidder Press Co. Main Office and Works Dover, N. H.

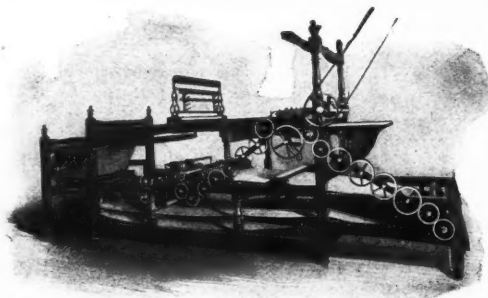
NEW YORK OFFICE:

261 BROADWAY

GIBBS-BROWER CO., AGENTS

Canada:
The J. L. Morrison Co.
Toronto

Great Britain:
John Haddon & Co.
London



Style "C"—Double-Deck Ruling Machine

HICKOK Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

IF YOU HAVE A JOB PRESS

It's all you need with which to use our
PERFECT IMITATION TYPEWRITTEN LETTERS

There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago



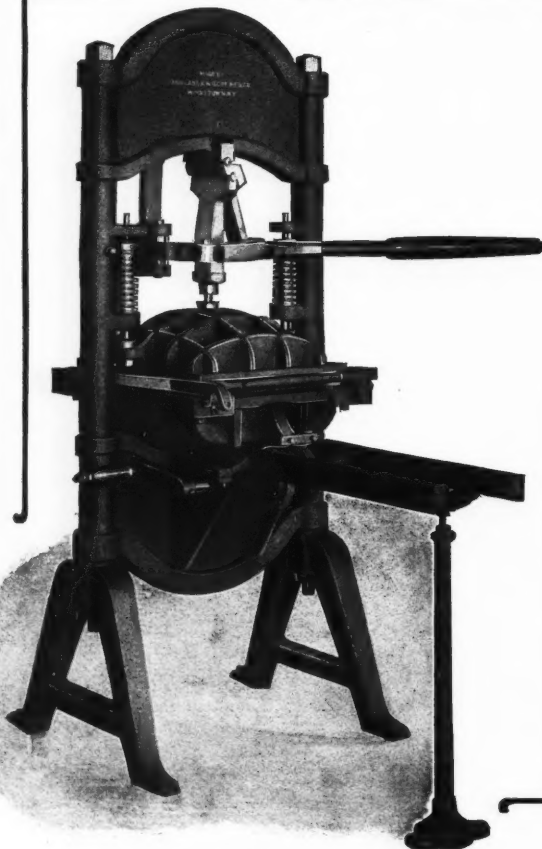
How Many Lights

have you in your shop. Count them up. Now look around and see how many are **productive**—how many are actually **helping the work along**. You'll find most of them are just "overhead expense"—fixed lights that shed their radiance everywhere in general and nowhere in particular. This is a money leak that you can stop by installing

Two Ball Adjusters

on all your drop lights. Make them portable, so your men can always have light exactly where they want it. Save electric current; save time; get better work. Fewer lamps will give more light if they are **TWO BALL** lamps. Installation is inexpensive, and they **Pay For Themselves in One Month**. Ask your electrician, or write for literature and particulars. Address Dept. BC.

THE VOTE-BERGER CO.
Makers of Telephones and Appliances
La Crosse, Wis.



Easy Pull Clear Impression

with these modern,
well-built presses.

Power, strength and good design are there. Heavy and extra heavy styles for printers and photo-engravers.

Our Patent Steel Furniture has made its mark.
Our New Iron Furniture is up at the front.
Our Patent Press Locks are quick and sure.
Our Iron Sectional Bases are the most accurate made.

SEND FOR CIRCULARS.

Morgans & Wilcox Mfg. Co.
MIDDLETOWN, NEW YORK

ROUSE JOB STICKS SET THE PACE!



STANDARD THE WORLD OVER

Used by particular printers everywhere in preference to all others. Positively unrivaled for accuracy, convenience and durability.

Made to both American and European (Didot) Systems.

SIZES AND PRICES

Length.	1 1/4 inch.	2 inch.	2 1/4 inch.	2 1/2 inch.	Plating.
6 inch . . .	\$1.65	\$1.75	\$1.85	\$1.95	\$0.25
8 inch . . .	1.90	2.00	2.10	2.20	.30
10 inch . . .	2.15	2.25	2.35	2.45	.35
12 inch . . .	—	2.50	2.60	2.70	.40
15 inch . . .	—	3.00	3.10	Not	.50
20 inch . . .	—	3.75	3.85	Made	.60

For sale by reputable Dealers throughout the World.

MADE ONLY BY

H. B. ROUSE & CO. 61-63 Ward Street
CHICAGO, U. S. A.



METAL CHEMICALS SUPPLIES

For Engravers,
Electrotypers, Printers

SEND FOR PRICES

NATIONAL STEEL & COPPER PLATE CO.

Manufacturers and Jobbers METALS, CHEMICALS AND
SUPPLIES for Engravers, Photo-Engravers and Electrotypers

102-110 West Jackson Blvd., CHICAGO & 220-224 Taafe Pl., BROOKLYN, N.Y.

James White Paper Co.

(FORMERLY JAMES WHITE & CO.)

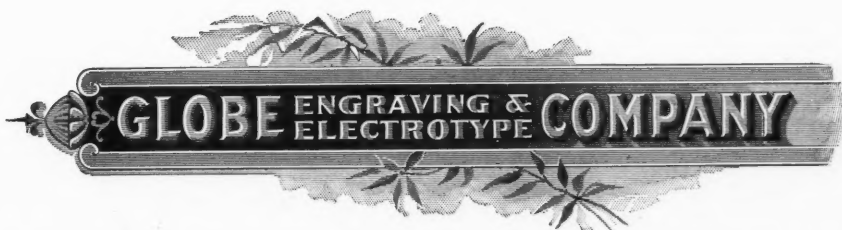


TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - CHICAGO

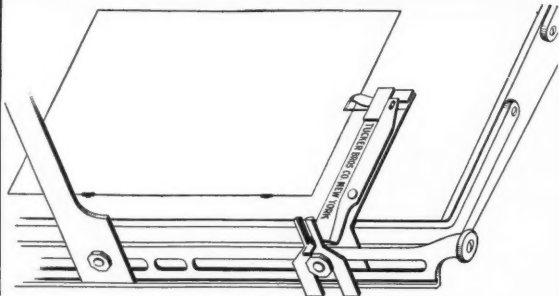
The Largest Electrotpe Foundry on Earth!
An Engraving Plant Equal to Any on Earth!



407-425 Dearborn Street, CHICAGO

OUR PRICES are popular. If you are a buyer of Engravings you should have our *Scale of Prices*, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

THE TUCKER AUTOMATIC REGISTER GAGE for Platen Presses



It will automatically *pull* each sheet to a perfect alignment, whether they are fed to it or not. If the sheets are within $\frac{3}{8}$ of an inch of the guides they will come from the press in *perfect* register. The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

The use of this gage almost renders the impression throwoff useless—and is invaluable for all classes of work—and greatly increases the output.

Is put on or taken off instantly; works with or without the gripper, as it is entirely independent of same, and is almost indestructible.

PRICE \$5.00

FOR SALE BY ALL DEALERS

TUCKER BROS. CO., Manufacturers

Oak and George Streets BRIDGEPORT, CONN.

Announcement to the Trade

APPRECIATING the fact that one man's dollar is just as good as another man's dollar, we have decided in the future to market our wood goods direct to the printers and eliminate entirely the quantity discount which allows the large printer to buy goods 20 per cent cheaper than his small competitor.

We are the only independent house making Printers' Wood Goods who can do this, as we have withdrawn all our jobbing-house contracts and can sell you direct at factory prices, which will save you from 20 to 40 per cent on your supplies.

We want to quote you on anything you want in Steel-run Cabinets, Imposing-stone Frames, Drying Racks, etc. Don't buy any wood goods until you get our prices. Tell us just what you want and we will make you a net price that will surprise you.

We have been making printers' supplies since 1863, and are the originators and patentees of the Steel-run Cabinet, and guarantee the quality and finish of our goods to be equal, if not superior, to any on the market.

All goods shipped subject to your approval; give them a fair trial and if you find they are not in every way just as we represent, return them at our expense. We prepay freight on everything and guarantee safe delivery. Write us and get acquainted.

The Goodrich Company
Geneva, Ohio

ESTABLISHED 1891



STATIONERS

ENGRAVING CO.

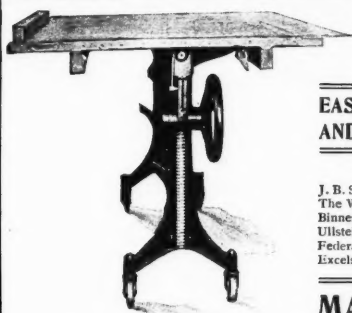
147-153 FIFTH AVE., CHICAGO

TO THE TRADE ONLY

STEEL DIE EMBOSING
COPPER PLATE
ENGRAVING & PRINTING

BUSINESS CARDS
EMBOSSED LETTER PAPER

WEDDING INVITATIONS
CALLING CARDS ETC.



Printers' Patent Form Truck

EASY SAILING WITH FORMS. CHASES KEPT TRUE. BETTER AND QUICKER RESULTS IN PRINTING. ASK THE PRESSMAN.

Some of our recent customers:

J. B. Savage Printing Co., Cleveland, Ohio
The Western Paper Goods Co., Lockland, Ohio
Binner-Wells Co., Chicago, Ill.
Ullstein & Co., Berlin, Germany
Federal Printing Co., New York City
Excelsior Printing Co., Chicago, Ill.

The Faries Litho. Mfg. Co., Revere, Mass.
The Williamson-Haffner Co., Denver, Colo.
Woodward & Tiernan Printing Co., St. Louis, Mo.
Parke, Davis & Co., Detroit, Mich.
Greeley Printing Co., St. Louis, Mo.
Blade Printing & Paper Co., Toledo, Ohio

Write us for Circulars and Prices

MASHEK MANUFACTURING CO. (Incorporated)
592 WEST LAKE STREET, CHICAGO

Eastern Agents—F. WESEL MANUFACTURING CO., 70-80 Cranberry St., Boro of Brooklyn, New York



"THE HUMAN FIGURE"

By John H. Vanderpoel

Is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full page drawings. "The HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

PRICE \$2.00

THE INLAND PRINTER COMPANY
120 Sherman Street, Chicago

"Inks with a World-wide Reputation"

Kast & Efinger
Germany

Manufacturing Agents for the United States,
Canada, Cuba and Mexico

Charles Hellmuth

Printing

INKS

OF EVERY DESCRIPTION

**DRY COLORS
VARNISHES, Etc.**

NEW YORK
154-6-8 W. 18th Street
Hellmuth Building

CHICAGO
355-7-9 S. Clark Street
Poole Bros. Building

The
World
Standard
Three and
Four
Color
Process
Inks

Bi-Tones
that
work
clean from
start
to
finish

AMSTUTZ' HAND-BOOK OF PHOTOENGRAVING

Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING

By N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Colorwork by
FREDERICK E. IVES and STEPHEN H. HORGAN

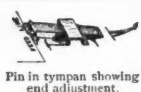
This is the most comprehensive and practical work on this subject ever published, and
has received the endorsement of leading men in the craft

Price, \$3.00 prepaid

120-130 Sherman St.
CHICAGO

THE INLAND PRINTER COMPANY

116 Nassau Street
NEW YORK



Pin in tympan showing end adjustment.

The Morse Adjustable Gage Pin

A Twentieth Century



Convenience for Pressmen



Maximum end adjustment.

Quickly and easily secured to tympan, accurate and positive adjustment from either side as well as from the end. Adjustments graduated to the point system, with a range of thirty points. Work does not slip under the device at feed line. No mutilation of the packing or pinholes in the tympan at or near the feed line. It is durable. Twelve points high, eight points margin. Can be used as a simple gage pin, but is invaluable where accurate adjustment is required. When properly applied, it will always be used.

Price, per Dozen . . . \$2.00 One-half Dozen . . . \$1.00

FOR SALE BY

THE MORSE GAGE PIN CO.

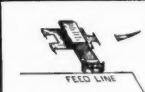
Patentees and Manufacturers

SARATOGA SPRINGS, N. Y., U. S. A., and BY ALL DEALERS

Mailed, postage paid, upon receipt of price.

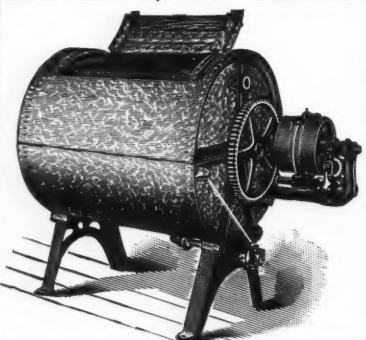


Pin in tympan showing side adjustment.



Maximum side adjustment.

SAVE 90% OF YOUR RAG BILL



with our
**Metal Shell
Washing
Machine**

Wash the Rags and
use them over and
over again.

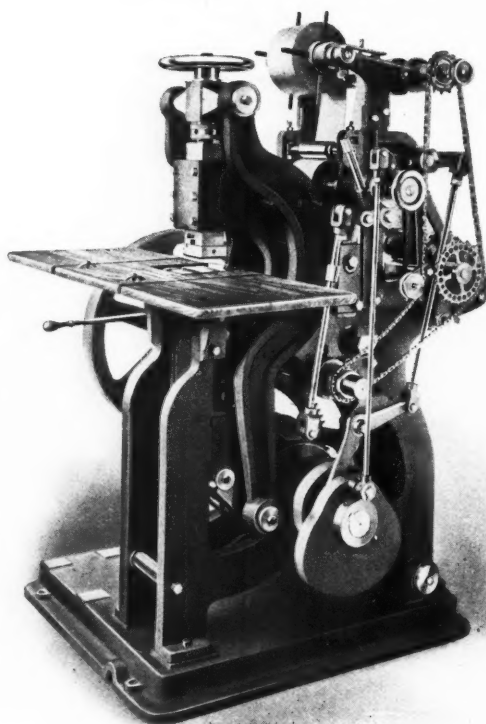
Write for particulars to
**STEEL ROLL
MACHINE CO.**
Madison St., near Market
CHICAGO, ILL.

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.



Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, \$2 per annum.

DAWBARN & WARD, LTD., 6 Farringdon Av., LONDON, E. C.
AMERICAN AGENTS:
MESSRS. SPON & CHAMBERLAIN, 123 Liberty Street, NEW YORK



Carver's Pony Die and Plate Press

For maximum size die of $2\frac{1}{2} \times 4$ inches

Price, \$750.00

It is the easiest and quickest made ready;
the most rapid and powerful small press
ever placed on the market.

We also make the following sizes of presses:
 $4\frac{1}{2} \times 9$, $3\frac{1}{2} \times 8$, $2\frac{1}{2} \times 8$ inches

SEND FOR OUR NEW CATALOG

C. R. Carver Company

N. E. Cor. 15th and Lehigh Ave.
PHILADELPHIA, PA.

Canadian Agents:

MILLER & RICHARD, Winnipeg and Toronto.

Australasian and Mexican Agents:

PARSONS TRADING CO., Sydney, Mexico City and New York.

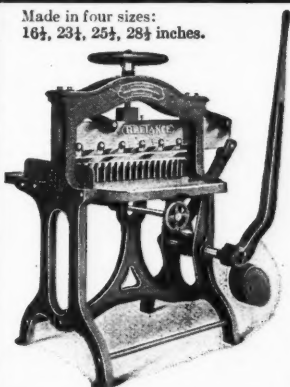
If YOU Don't Know The Reliance

LEVER PAPER CUTTER, it is high time you did. It is time you learned the "RELIANCE REASONS" why it is foolish to continue spending your good money for ordinary cutters and the repairs they require. WRITE TO-DAY for descriptive literature and prices, showing how easy the RELIANCE is to buy and operate and how hard it is to wear out.

MADE BY

Paul Shniedewend & Co. CHICAGO

Made in four sizes:
16 $\frac{1}{2}$, 23 $\frac{1}{2}$, 25 $\frac{1}{2}$, 28 $\frac{1}{2}$ inches.



THE "RELIANCE" Lever Cutter

is *interchangeable* throughout. That means the buyer is protected, not only against breakage in ordinary use, but also against undue loss through accidental breakage. When you break a RELIANCE cutter nothing is necessary but to order a new part and put it in place. *Any one* can do it; no machinist is necessary; the part is absolutely *sure* to fit. This and other RELIANCE features are worth investigating.

SOLD BY

All Progressive Dealers



THE ROBERT DICK MAILER

THE KANSAS CITY STAR.
Kansas City, February 15, 1907.

Rev. Robert Dick Estate,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—About 11 years ago I changed to the Dick Mailer and have been using the same ever since. I do not think there is a machine on the market that equals the Dick Mailer. We are running in our Mailing Room at the present time about 26 of your machines. They give good satisfaction. I remain, yours truly,
THE KANSAS CITY STAR,
By H. Leested, Country Circulator.

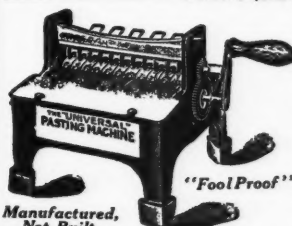
Price, \$20.25—without royalty

For further information, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

Indispensable Wherever Labels Are Used UNIVERSAL GUMMER

OVER 12,000 IN USE



Gums an ordinary shipping label or the finest surface coated stock without injury.

Keeps the printed side clean; applies the adhesive evenly and rapidly, without waste, and will gum a single label in half the time it can be done by hand without getting paste on the fingers.

5-inch Roll, Hand Power, \$10

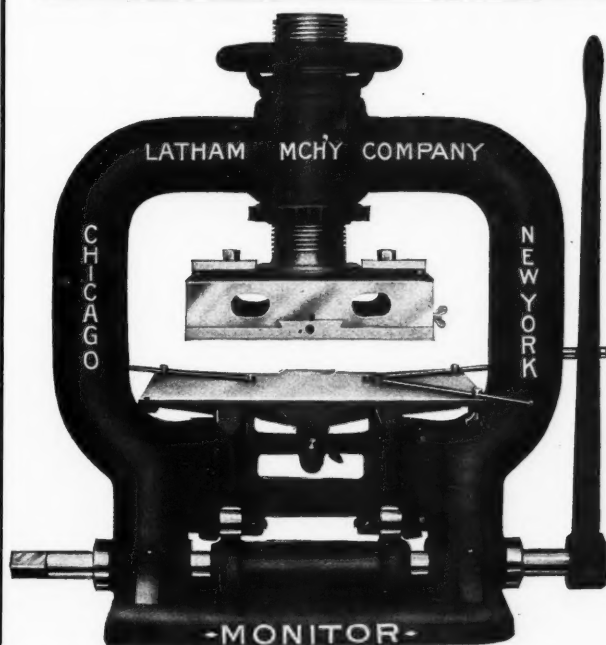
Other styles and sizes furnished; also with motor attached to drive from an electric light socket.

Send for Circular.

Manufactured,
Not Built.

CHAS. BECK PAPER CO., Ltd., 609 Chestnut St., Philadelphia, Pa.

Latham's New Improved Monitor Bench Embosser



*New and novel features
that the bookbinder can
not afford to overlook.*

Circulars describing the many new and distinct features and improvements embraced in this Embosser sent upon application.

DIMENSIONS:

Gas Head, 13 x 13 inches.
Bed Platen, 18 inches wide, 15 inches deep.
Extreme distance between upper and lower head, 5 in.
Stroke, 1 $\frac{1}{4}$ inches.
Space between uprights, 20 inches.
Height, 38 inches.
Width, 33 inches. Weight, 450 pounds.

MONITOR MACHINERY EFFECTIVE
FOR THE PAYING BINDERY

MANUFACTURED BY

Latham Machinery Co.

197-201 South Canal Street
CHICAGO

220 DEVONSHIRE ST.
BOSTON

8 READE STREET
NEW YORK

Printers' Vade Mecum Is **Book Companion**

This is not a Sunday-school proposition, but simply labor-saving devices and rules governing printing, in charts and tables for quick reference.

It is published by an engineer and mathematician who studied the printing business, investing his capital in printing-plant and paid good American money for every little bit of experience. Comparatively small edition cost us \$26,000.

Price \$5.00, cash with order — no easy payments, no credits, no tryouts.

Over 1000 Printers Use It Now

The Printers' Vade Mecum will tell at a glance the stock, size of paper from which a given size may be cut most economically, how many out and number of sheets for whole job.

With our special table classification you can find at a glance the price of any paper and where to get it, as well as all papers for certain prices and where to get them. The most ingenious arrangements are made to keep prices perpetually up to date.

The Printers' Vade Mecum shows at a glance the most economical number of electros to run on any job, considering the relative cost of the electrotypes, the cost of presswork and the length of the run.

Select your press. Find in "Estimating Chart," page 8, under heading of "Cost of Presswork," your costs to run this press; follow this column to the cost of your electro and make-ready, and if chart will indicate to run 9 up, believe us that 9 up is the ideal case. Eight is better than 6, 12 is better than 16, etc., and if you are handicapped by size of paper it is up to you to figure the odds.

With our "Estimating Chart" you can always know price for competitor with any press equipment and facilities.

With the Computation Chart, on page 12, by simply placing any copy a certain way on top of the chart you can find at a glance the amount of composition in any size of type, as well as the number of words which can be put in this copy, in any size type.

You can find at a glance largest size of type to use to get a certain manuscript into given space. Resetting of job is practically eliminated.

The Color Harmony Chart on page 16 of The Printers' Vade Mecum shows the principles of effective color combinations in a comprehensive, easy-to-understand way, and so arranged as to enable the busy printer to secure the benefits of the effective use of color for any piece of work without slavishly copying another's ideas, and to devise original and distinctive color combinations.

Equivalent of paper weight, any size, any basis, like: 24½ x 33, weighs 50 pounds; find weight in 37 x 42½; is done in a few seconds with our revolving ink disk and celluloid guides. Page 14.

There are a good many other vital points about the printing business you ought to know, and you might know, but you surely find in Printers' Vade Mecum the quickest and most accurate way to compute them.

It Will Last a Lifetime

The Printers' Vade Mecum is arranged in loose-leaf form, with provisions to keep it perpetually up to date, bound in strong cloth covers.* It measures 15 x 18½ inches and weighs about three pounds. All revolving disks and celluloid guides are reinforced and the book will last a lifetime.

** If you will buy it, or are using it, don't forget to fill little blank attached to back cover of Printers' Vade Mecum.*

\$5

Cash with Order

Alexander Nicholas Kahn, Publisher
140 Nassau Street, New York

\$5

Cash with Order

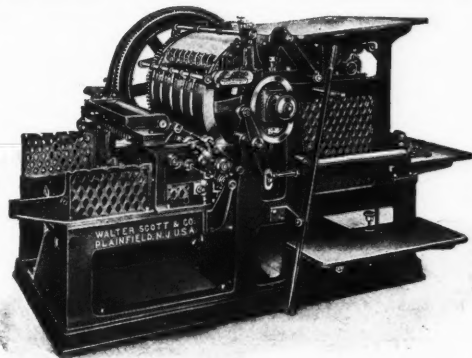
SCOTT — DIRECT-DRIVE — PRINTING-PRESSES

This is the Press for Small Jobwork

Highest Speed Cylinder Press in the World.

Will do small jobs usually run on platen presses at large saving.

Most profitable machine for any printer—large or small.



Absolute register between cylinder and bed.

Accurate gripper motion with safety device.

Used for color post cards and calendar backs.

Ample ink distribution for all requirements.

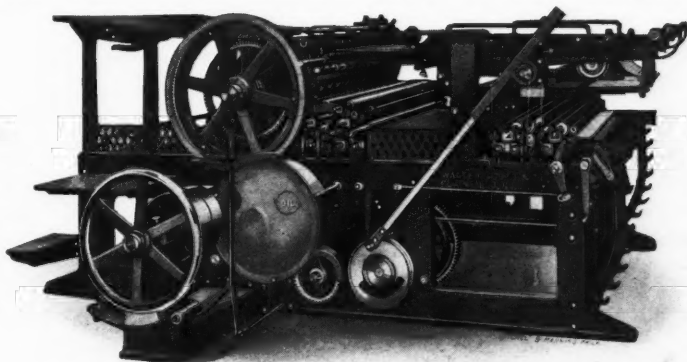
Rigid impression—
no slurring.

SCOTT DIRECT-DRIVE LARGE CYLINDER PRINTING-PRESS

CLASS E — Made in three sizes—from 20 x 25 to 26 x 36 inches.

For Fine Book and Art-Color Printing

Read the list of important features embodied in these machines.



In use in many leading printing establishments on all kinds of letterpress work.

SCOTT HIGH-SPEED DIRECT-DRIVE TWO-REVOLUTION PRESS

Made in eight sizes—from 26 x 36 to 50 x 66 inches.

Direct-Drive Bed Motion
Absolute and Everlasting Register
Rigid Frame Construction
Powerful Impression Supports
Four Extra-wide Full-length Tracks
Wedge Impression Adjustment

Automatic Oiling Provisions
Lengthened Base Line
Adjustable Air Chambers
Complete Ink Distribution
Minute Fountain Adjustment
Ink Fountain Trip
Variable Roller Vibration

Interchangeable Rollers
Patent Form-roller Lift
Safety Gripper Motion
Curtain Sheet Delivery
Springless Fly Delivery
Cylinder Advancing Adjustment

We also manufacture *Lithographic, All-Size, Magazine and Newspaper Rotary Presses*

WALTER SCOTT & CO.

— MAIN OFFICE AND FACTORY —

PLAINFIELD, NEW JERSEY, U.S.A.

CABLE ADDRESS : : : : WALTSCOTT, NEW YORK

NEW YORK
41 PARK ROW

CHICAGO
MONADNOCK BLOCK



Can You Deliver the Goods?

Suppose your customer comes to you and says he wants the BEST illustrated job you ever turned out—a job that will make a man read his advertising whether he wants to or not. Can you fill the order?

SAY "YES"

and send for the FIVE numbers of "The Herrick Cut Book"—they'll help you out in all your orders. Over 600 one and two color cuts to select from—all original. If you're a business firm send 75c. for these FIVE numbers.

This 75 cents will be refunded on your first order for cuts amounting to \$5.00 or over.

SEND 75 CENTS TO-DAY

THE HERRICK PRESS

Makers of Drawings of All Kinds

931 FINE ARTS BUILDING, CHICAGO

Will You Accept This Business Book if We Send it Free?

Sign and mail the coupon below. Send no money! Take no risk!

One hundred and twelve of the world's master business men have written ten books—2,079 pages—1,497 vital business secrets, ideas, methods. In them is the best of all that they know about

- | | | |
|----------------|--------------------------------------------------------------------|---------------------------------------------|
| —Purchasing | —Salesmanship | —Position-Getting |
| —Credits | —Advertising | —Position-Holding |
| —Collections | —Correspondence | —Man-Handling |
| —Accounting | —Selling Plans | —Man-Training |
| —Cost-keeping | —Handling Customers | —Business Generalship |
| —Organization | —Office Systems | —Competition Fighting |
| —Retailing | —Short-cuts and Methods for every line and department of business. | —Hundreds of other vital business subjects. |
| —Wholesaling | | |
| —Manufacturing | | |

A 9,659-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling and training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper.

Will you read the book if we send it free?

Send no money. Simply sign the coupon.

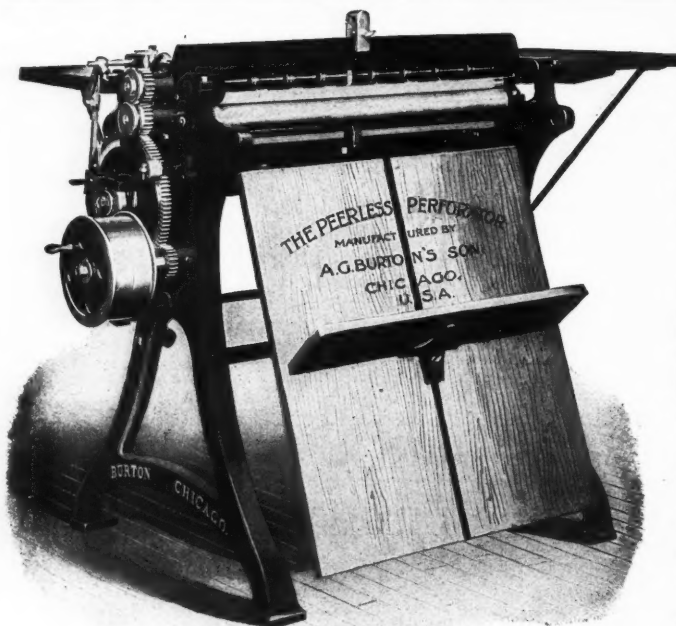
—The System Co., 151-153 Wabash Ave., Chicago—

If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it.

201-12

Name _____
Address _____
Business _____
Position _____

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. NEW YORK, N. Y.
GANE BROS. & CO. CHICAGO, ILL.
T. W. & C. B. SHERIDAN CHICAGO, ILL.
THE J. L. MORRISON CO. TORONTO, ONT.
T. W. & C. B. SHERIDAN LONDON, ENG.
S. KOCHANSKI BERLIN, GERMANY
MIDDOWS BROS. SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

A.G. BURTON'S SON
133 to 139 South Clinton Street
CHICAGO, ILL., U. S. A.

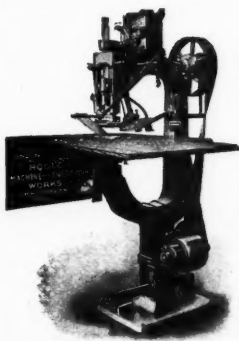
E. C. FULLER CO.,
28 Reade St., New York } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO.,
Agents for South Africa and India

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street

111 Washington Street

BROOKLYN, N. Y.



"HOOLE"
Check
End-Name
Printing
Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.

J.W.
Farrah & Co.
120-130
Sherman Street
CHICAGO
**ARTISTS
ENGRAVERS**
*Let us figure
on your
Next Work*



Use the
Star Brand
of
**Printing
Inks.**

Red Star Label.

Star Black

The best all-round Book and Cut
Ink on the market to-day. Made in
three grades—Regular, Long and
Q. D., all the same high quality.



F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

FOR PRINTERS



Best Detergent for cleaning and preserving rollers.

PEN AND PENCIL CARBONS

For the printing trade. Adapted for all Manifold Forms, Order Books, Cash Sales Checks, Pen Manifold Books, etc., etc.

Also all supplies for printing form letters, and typewriter ribbons to match.

Mittag & Volger, Inc.

PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

Quality Metals

for printers are the kind
BLATCHFORD makes —
Linotype, Monotype,
Stereotype, etc., etc.

E. W. Blatchford Co.
CHICAGO, U. S. A.

EASTERN OFFICE — 5 Beekman St., New York

If in a hurry, send your forms to the



ATLAS
ELECTROTYPE
COMPANY

We do electrotyping only, and give prompt service and best work. We can please you.

Out-of-town work solicited.

76 TO 82 SHERMAN ST., CHICAGO

Your Packages Advertise You!

The impression they convey is good or bad, according to the way they are put up. Neat, substantial boxes cost hardly more than unsightly paper wrappings — and give your patrons the right idea about your work.

Your letter-heads, bill-heads, cards, etc., can be made to work in the same direction.

We are specialists in the manufacture of Stationery and Calling-card BOXES, from the most inexpensive to the highest grade.

SEND FOR OUR CATALOG.

THE STUDIO PRINTING & BOX CO.
640 Jackson Avenue . . . TOLEDO, OHIO

WHITMORE MFG. CO.

HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF

**Surface Coated
PAPERS AND
CARD BOARD**

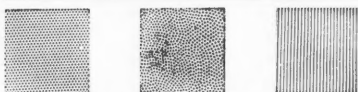
Especially adapted for Lithographing
and Three-color Work.

The B. & A. Machine Works

Successors to L. MARTENSON

Repairing of Printers'
& Binders' Machinery
a specialty

140-146 East Monroe St., 5th Floor
Phone, Central 302 CHICAGO



OUR NEW IMPROVED

Shading Films

Are Guaranteed to Remain Transparent,
are Deep and Do Not Smudge.

Write for Catalogue

The American Shading Machine Co.
164-168 RANO ST., BUFFALO, N. Y., U. S. A.

Good Envelopes
and
Where they are made

BOURKE-RICE ENVELOPE COMPANY.

MANUFACTURERS AND PRINTERS
ENVELOPES AND PAPER GOODS
66-74 SHERMAN ST.
CHICAGO

TELEPHONES — MAIN 2541; AUTOMATIC 6544.

SLADE, HIPPE & MELOY

139 Lake Street, CHICAGO INC.

BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS

Straw Boards Auburn Cloth Board
W. O. Davey & Sons' Tar Board
Wood Pulp and Jute Board
"Diamond S" Cloth Board
Interlaken Mills Book Cloth

Imported and Domestic GLAZED PAPERS

CARBON BLACK

MADE BY

GODFREY L. CABOT
940-941 OLD SOUTH BUILDING
BOSTON, MASS.

ECLIPSE. DIAMOND.
ELF. B. B. B. ACME.

Electric Tying Machines

Rapid, portable
economical

FOR HEAVY DUTY

BUILT LIKE OUR
WELL-KNOWN

Economy Steel Tying Machine

Send for
Pamphlet
No. 7



ECONOMY ENGINEERING CO.
58-64 N. Jefferson St., Chicago, Ill.
Foreign Agents: Parsons Bros., New York

Special Research Laboratory—Problems of manufacture investigated; reports and opinions.

Analysis Instruments designed and their construction supervised. Special tests.

Mechanical-Electrical Examinations made. Practical shop experience enables me to correctly design, supervise and test out all kinds of devices.

Expert Opinions on the practicability of ideas, patentability, scope of claims, operativeness, cost of construction, etc.

Solicitor of United States and Foreign Patents. Registered as attorney in United States Patent Office, 1898.

After a number of years' residence abroad, I have personally selected correspondents in London, Paris and Berlin.

Member of the Royal Photographic Society and Society of Arts, London, Associate member, American Institute of Electrical Engineers, New York.

N. S. AMSTUTZ,

Phone, Harrison 4280

130 Sherman St., Chicago, Ill.

Our New Electro Process

supplies to the discriminating class of electrotpe users a perfect and faultless Electrotpe, a faithful reproduction of the original and the "bringing out" of *every detail*.

OUR PRICES ARE CONSISTENT WITH QUALITY.
A TRIAL ORDER WILL CONVINCE YOU.

ACME ELECTROTYPE COMPANY

341-351 Dearborn Street : : : CHICAGO, ILLINOIS

Equip Your Machines with
Western Electric Motors



DEXTER FOLDING MACHINE OPERATED BY
WESTERN ELECTRIC MOTOR

and reap the benefits of the added

Convenience

Economy

and **Reliability**

in the operation of your plant.

The electric motor drive is positive in its application of power and always ready for use.

Write for our special Bulletin No. 2214
on Power Equipment for Printing-offices.

WESTERN ELECTRIC COMPANY

EASTERN
New York
Philadelphia
Boston
Pittsburg
Atlanta

CENTRAL
Chicago
Indianapolis
Cincinnati
Saint Paul

WRITE OUR NEAREST HOUSE

WESTERN
Saint Louis
Kansas City
Denver
Dallas
Omaha

PACIFIC
San Francisco
Los Angeles
Seattle
Salt Lake City

Northern Electric and Manufacturing Company, Ltd., Montreal and Winnipeg

"How Much Did the Job Cost, and What Was Your Profit?"

AT the solicitation of numerous representative printing houses of the United States and Canada, the *Inland Printer Technical School* announces the addition to its courses of study of a department of

COST ACCOUNTING FOR PRINTERS

The department is in charge of thoroughly experienced cost accountants, who have made a close study of this, *the most important branch of the printing business.*

The Cost-Accounting Course is designed not only for employing printers, who desire to place their business on a sound commercial basis, but it is of the greatest benefit to the ambitious worker, because it shows him how to successfully handle costs. It shows him how to go into business for himself and make a success of it if he is properly prepared—and, inversely, it will show him clearly the dangers in the path, and deter him from engaging in business for himself on a cut-price basis.

The whole subject of Cost Accounting, so far as it relates to the printing business, is covered by the Course. Among the subjects taught are:

Bookkeeping for the Printer	Average Costs by Totals
Order Entry System	Average Costs by Departments
Cost Accumulating	Stock Keeping
Calculating and Recording Costs	Perpetual Inventory
Filing for Handy Reference	Overhead Expenses
Costs by Departments	Department Expenses
Costs of Completed Work	Office and Selling Expenses
Costs of Stock Work	
Proper Application of the Percentage Principle	
Inventory and How to Take It for Cost Purposes	

The Course of Cost Accounting for Printers may be taken personally or by correspondence. The value of the instruction is the same in either case, the Correspondence Course occupying a longer time.

The fee includes individual instruction by expert accountants who are highly specialized in the printing business; copy for all books, blank forms, time tickets, etc., so that the student-printer can establish the system himself at once, and work it successfully.

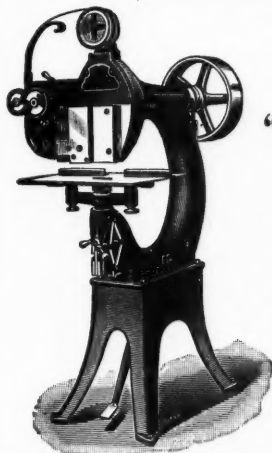
The system is very simple. It has been perfected after years of experiment. It has been tested and re-tested and has met with the approval of the best authorities in the printing business. The system we teach will enable *any printer to tell instantly and definitely* just where he stands *without any guesswork.*

Method digests the matter that industry collects. Without it no business can be carried on successfully. Great success in life only comes to the very few—and they are invariably Men of Method.

The Department of Cost Accounting provides a means whereby every printer can tell the condition of his business, and Where and How to give it *New Life.*

Full Particulars and Terms on Application to
**COST DEPARTMENT, INLAND PRINTER
TECHNICAL SCHOOL**
120-130 Sherman Street, Chicago

UNAPPROACHABLE



Awarded Gold Medal in St. Louis, Mo., and London, England.

We have now reached the high-water mark of excellence in our new **"PERFECTION"**

No. 6 and No. 12 WIRE STITCHERS

which are unapproachable on the face of the earth for all-round excellence.

Printed matter and any information desired can be had on application.

THE J. L. MORRISON CO.

143 Worth St., NEW YORK 354 Dearborn St., CHICAGO
27-29 Fumival St., LONDON, ENG.

Lelpzig, Germany

Toronto, Canada



**BAUSCH & LOMB-ZEISS
APOCHROMAT TESSAR**

ABOVE all else the engraver requires sharpness and brilliancy. The "life" of his plate depends upon these qualities in his lens. The Tessar is an engraver's lens—it excels in just these points. Used by the leading three-color workers.

Send for our special catalog of Photo-Engravers' Optical Accessories.

PRISM is a little magazine of lens information. Send for copy.

Our Name on a Photographic Lens, Field Glass, Microscope, Laboratory Apparatus, Scientific or Engineering Instrument is our Guarantee.

Bausch & Lomb Optical Company

CARL ZEISS, JENA

Offices:

New York

Boston

Chicago



GEO. N. SAEGMULLER

San Francisco

Washington

London

Frankfort

ROCHESTER, N. Y.

THE CUT QUESTION

ARE YOU EVER PERPLEXED OR IN DOUBT?

Do you always know what will give you the best results? Do you ever find yourself torn to face with a proposition you could not solve when planning your Ad. Booklet Circular or Catalogue? If you have you can make good honest and expert counsel. We know our business and will be glad to help you.

**Artists
Designers
Engravers
Electro-
typers.**

JUERGENS BROS. Co.

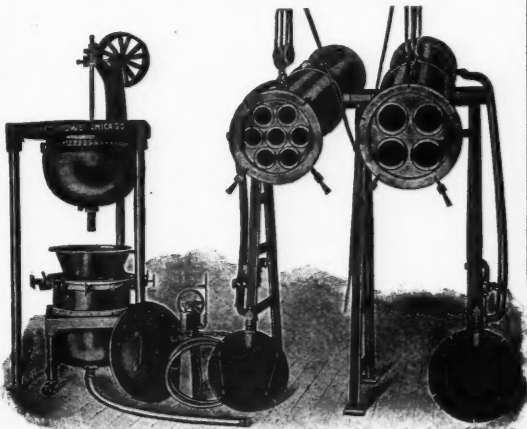
140-146 MONROE STREET
CHICAGO, ILLINOIS.

FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR NEWSPAPERS

JAMES ROWE

241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND

ECONOMY in Handling Waste

"We have been using two of your Hand Baling Presses for over a year and have found them convenient and satisfactory in economy of space. We believe they have made us a profit enabling us to secure actual weights of our waste paper."

MARSHALL JACOBSON CO.
Chicago.

Circular 59-F,

Sullivan Machinery Co.

9 Jackson Boulevard, Chicago.



THERE'S NOTHING "JUST AS GOOD" for all printers' use. Nothing does the business like

Acme Ink Reducer

A Reducer and Dryer Combined.

Acme Ink Reducer prevents picking of paper or filling up of fine line cuts or small type—prevents rubbing or offsetting of solid cuts or large type—can be used in any color of ink, on any kind of paper, producing clean, sharp proofs at every impression.

Use Acme Ink Reducer—The World's Best. Used and endorsed by all leading printers everywhere. Send us a description of your requirements for a sample, free postpaid.

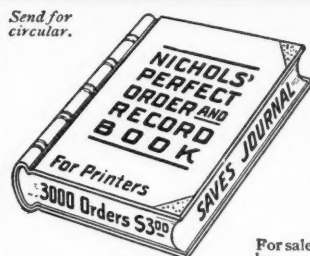
ACME COMPOUND COMPANY
ELKHART, IND., U. S. A.

Star Engravers' Supply Co. TRADE MARK REGISTERED

GLOSSOID BRAND

81-83 FULTON ST., NEW YORK CITY, U. S. A.
POLISHED ZINC AND COPPER PLATES

Send for circular.



For sale by

The INLAND PRINTER CO., Chicago and New York.

Pressmen's OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER CO.

120-130 SHERMAN STREET :: CHICAGO
116 NASSAU STREET :: NEW YORK CITY

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Compound Co.	478
Acme Electrotype Co.	475
Adams-Bagnall Electric Co.	460
Albermarle Paper Mfg. Co.	460
American Embossing Co.	438
American Pressman	451
American Shading Machine Co.	474
American Steel & Copper Plate Co.	455
American Type Founders Co.	336
Amstutz, N. S.	474
Anderson, C. F., & Co.	459
Andrews-Marsh Mfg. Co.	447
Armstrong, Frank, Adv. Co.	442
Atlas Electrotype Co.	474
Auld, Hampton	441
Ault & Wiborg Co.	336
Automatic Plate Press Co.	329
Automatic Printing Press Co.	443
B. & A. Machine Works	474
Balcock Printing Press Mfg. Co.	323
Barnard, F. A., & Son	473
Barnhart Bros. & Spindler	323
Bausch & Lomb Optical Co.	477
Beck, Charles, Paper Co.	469
Beckett Paper Co.	324
Big Four Printing Ink Co.	343
Bingham's, Sam'l, Son Mfg. Co.	330
Binney & Smith Co.	327
Bissell College of Photoengraving	442
Blackhall Mfg. Co.	438
Blatchford, E. W., Co.	474
Boston Printing Press & Machinery Co.	447
Bourke-Rice Envelope Co.	474
British Printer	451
Bronson's Printers' Machinery	450
Brown Folding Machine Co.	461
Buckie Printers' Roller Co.	456
Burrage, Robert R.	441
Burton's, A. G., Son	472
Butler, J. W., Paper Co.	321
Cabot, Godfrey L.	474
Canadian-American Linotype Corporation	360
Carbondum Co.	346
Carleton, R., Engraving Co.	442
Carver, C. R., Co.	468
Central Ohio Paper Co.	347
Challenge Machinery Co.	338
Chambers Bros. Co.	331
Chandler & Price Co.	453
Coes, Loring, & Co.	353
Cottrell, C. B., & Sons Co.	357
Cousins Paper, Envelope & Twine Co.	442
Crane, Z. & W. M.	455
Crawley Book Machinery Co.	352
Cross Paper Feeder Co.	350
Dennison Mfg. Co.	443
Deutscher Buch- und Steindruckerei	446
Dexter Folder Co.	358-359
Dieck, Rev. Robert, Estate	469
Dinse, Page & Co.	460
Dixon, Jos., Crucible Co.	441
Duplex Printing Press Co.	333
Durant, W. N., Co.	443

	PAGE
Economy Engineering Co.	474
Farrah, J. W., & Co.	473
Flash Mfg. Co.	462
Franklin Co.	322
Freie Künste	446
Freund, Wm., & Sons	451
Fuchs & Lang Mfg. Co.	335
Fuller, E. C., Co.	354-355
Globe Engraving & Electrotype Co.	465
Globe Special Machinery Co.	442
Golding Mfg. Co.	459
Goodrich Co.	466
Goss Printing Press Co.	328
Gutenberg Machine Co.	326
Hall, A. W., & Co.	349
Hamilton Mfg. Co.	348
Hampshire Paper Co.	341
Hawtin Engraving Co.	345
Hellmuth, Charles	467
Herrick Press	472
Hickok, W. O., Mfg. Co.	464
Hinze, H.	345
Hoe, R., & Co.	351
Hoke Engraving Plate Co.	450
Hoole Machine & Engraving Works	473
Huber, J. M.	339
Indiana Chemical Co.	446
Inland Stationer	451
Inland Type Foundry	347
Inland-Walton Engraving Co.	445
Juengst, Geo., & Sons	334
Juergens Bros. Co.	477
Kahn, Alexander	470
Kast & Ehinger	467
Keith Paper Co.	457
Kellogg, Andrew H., Co.	344
Kidder Press Co.	463
Kohler Bros.	337
Latham Machinery Co.	469
Little Giant Hay Press Co.	446
McAdams, John, & Sons	441
Mashek Mfg. Co.	467
McGill, Edward L.	447
Meisel Press & Mfg. Co.	446
Merchant & Evans Co.	442
Mergenthaler Linotype Co.	325
Michener, A. W.	439
Miehle Printing Press & Mfg. Co.	Cover
Mittag & Volger	474
Monasch Lithographing Co.	347
Monotype & Wilcox Mfg. Co.	Inside Front Cover
Morgans & Wilcox	464
Morrison, J. L., Co.	477
Morse Gage Pin Co.	468

	PAGE
National Steel & Copper Plate Co.	465
New Jersey Central	455
Nicholson, Robert J.	442
Oswego Machine Works	340
Paper Dealer	442
Parsons Trading Co.	339
Peerless Printing Press Co.	349
Peter Cooper Glue Factory	338
Printer and Publisher	443
Process Engravers' Monthly	468
Queen City Printing Ink Co.	328
Robbins & Myers Co.	450
Rouse, H. B., & Co.	338, 465
Rowe, James	477
Ruxton, Philip	458
Scott, Walter, & Co.	471
Seybold Machine Co.	356
Shepard, Henry O., Co.	361, 442
Sheridan, T. W., & C. B., Co.	332
Shnidewend, Paul, & Co.	345, 469
Simplex Binder	451
Slade, Hipp & Meloy	474
Small, Maynard & Co.	349
Sprague Electric Co.	344
Star Engravers' Supply Co.	478
Star Printing Ink Works	473
Star Tool Mfg. Co.	460
Stationers Engraving Co.	466
Steel Roll Machine Co.	468
Stiles, Charles L.	441
Studio Printing & Box Co.	474
Sullivan Machinery Co.	478
System Co.	472
Tarcolin	474
Thalman Printing Ink Co.	339
Tucker Bros. Co.	466
Typeribbon Mfg. Co.	464
Ullman, Signumnd, Co.	Cover
Universal Automatic Typecasting Machine Co.	450
Van Allens & Boughton	448
Van Bibber Roller Co.	442
Vote-Berger Co.	464
Wanner, A. F., & Co.	346
Want Advertisements	438
Wesel, F., Mfg. Co.	444
Western Electric Co.	475
Whitaker Paper Co.	336
White, James, Paper Co.	465
Whitfield Carbon Paper Works	443
Whitlock Printing Press & Mfg. Co.	452
Whitmore Mfg. Co.	474
Williams-Lloyd Machinery Co.	345
Williamson-Haffner Engraving Co.	449
Wing, Channey	338
Wire Loop Mfg. Co.	441
Woronoco Paper Co.	342

TABLE OF CONTENTS — DECEMBER, 1908.

	PAGE		PAGE		PAGE
Abbreviation, An	424	Free Illustrated Lecture on Cost.....	431	Register in Two Colors.....	413
Ad-setting Contest, No. 25.....	416	Frisco Printing Trade, The.....	412	Re-inking Ribbons	414
Advertising Rate Cards for Newspapers.....	418	Gasoline Burner	408	Rubber Blanket	413
Alignment	407	Gloss Ink	414	Slurring on Platen Presses	414
Apprentices	387	Good Ad. Display.....	415	Typewriter Ribbon Cloth.....	413
Apprentices Pay for Themselves.....	430	Green and Red Ink Combinations.....	413	Uneven Color	414
Automatic Card Press.....	413	Hair-lines	408	Printers as Political Prophets.....	428
Bell, G. T.....	435	History of Paper.....	376	Printers' Baseball League.....	429
Binding Must Be Done in This Country.....	427	Holiday Decorators	433	Printers in Egypt.....	398
BOOK REVIEW:		Imaginary Competition	389	Printers' Leaguers Dine.....	426
A Short History of Engraving and Etching	419	Imitation Electric Lamps.....	429	Printing Business in Turkey.....	386
Boston Lecture Course.....	427	Imitation Typewriting	413	Printing Photogravure in Colors.....	383
Britain's Leading Printer Lord Mayor of		Imposition of Forms by Rule of Four.....	405	Printograph, The	434
London	428	Incidents in European Graphic Circles.....	399	Priority Law of the Typographical Union.....	387
BUSINESS NOTICES:		Indifference of Employers to Trade Education	431	PROOFROOM:	
Bell, G. T.....	435	JOB COMPOSITION:		Abbreviation, An	424
Challenge Machinery Co.'s Printer's Album	434	Religious or Ecclesiastical Printing.....	403	Meaning and Value.....	424
Color-matching Troubles Avoided.....	435	Kellogg Rotary Lithographic Press.....	436	PROCESS ENGRAVING:	
Holiday Decorators	433	Killing in Eight-hour Struggle.....	427	A Newspaper's Photoengraving Plant.....	423
Kellogg Rotary Lithographic Press.....	436	Labor Leaders Visit Printers' Home.....	427	London Schools for Presswork.....	423
Lanston Convertible Typecaster.....	435	Lanston Convertible Typecaster.....	435	Negative Glass with Ground Edges.....	423
Morse Gauge Pin.....	433	Largest Newspaper Advertisement, The.....	415	Photogravures in Color and Colored Photo-	
Printograph, The	434	Lawyers in the Industrial Field.....	388	gravures	423
Rotary Offset Press.....	437	Leech, Mr., Retirement of.....	427	Reproducing Pencil Sketches.....	422
Shadinger, Roy O.....	437	Linotype Operator as Proofreader.....	393	Register in Two Colors.....	413
Wing-Horton Mailer and List Guide.....	433	Lithographic Offset Press	413	Re-inking Ribbons	414
Business Value of the Imagination.....	389	LONDON NEWS:		Relation of Art to Photography and Engraving	382
Calendarium Typographicum, A.....	401	Federation of Daily Newspaper Owners.....	396	Religious or Ecclesiastical Printing.....	403
Case of Unrequited Service, A.....	393	Franco-British Exhibition	396	Reproducing Pencil Sketches.....	422
Chalk-relief Overlay	413	Lord Mayor's Day Procession.....	396	Rogers & Company's Printery.....	427
Challenge Machinery Co.'s Printer's Album.....	434	New British Patents Act.....	396	Rosebery and Labor.....	386
Christian Science Daily.....	428	London Schools for Processwork.....	423	Rubber Blanket	413
Clutch	407	MACHINE COMPOSITION:		San Francisco and the Unions.....	426
Color-matching Troubles Avoided.....	435	Alignment	407	"Scalper" in Chicago, The.....	427
Colors Used to Cure Insane.....	420	Clutch	407	Shadinger, Roy O.....	437
Copyright Convention at Berlin.....	386	Ejector	407	Shirtsleeve Man, The.....	388
CORRESPONDENCE:		Gasoline Burner	408	Short History of Engraving and Etching.....	419
A Case of Unrequited Service.....	393	Hair-lines	408	Should Patronize Nonunion Offices.....	426
"Doubletone" Inks—Sigmund Ullman Co.....	394	Making Money at the Business.....	412	Slurring on Platen Presses.....	414
Linotype Operator as Proofreader.....	393	Meaning and Value.....	424	Sound from Light.....	420
Unfair Priority Law — Frank C. Wells.....	393	Minstrelsy in Printerdom.....	428	Sunday Newspaper Comic Supplement.....	386
COST AND METHOD:		Model Modern Office.....	426	Tantalum	424
Essentials of Good Salesmanship.....	411	Modern Presswork	367	TRADE NOTES:	
Free Illustrated Lecture on Cost.....	431	Mold	407	Binding Must Be Done in This Country.....	427
Making Money at the Business.....	412	Munsey on the Future of Newspapers.....	432	Boston Lecture Course.....	427
Old True Gospel in New Garb.....	410	Negative Glass with Ground Edges.....	423	Britain's Leading Printer Lord Mayor of	
"Doubletone" Inks	394	New British Patents Act.....	396	London	428
EDITORIAL NOTES:		New Morse Gauge Pin.....	433	Christian Science Daily.....	428
Apprentices	387	New Rollers	413	Enterprising Journalism	427
Business Value of the Imagination.....	389	New Rotary Offset Press.....	437	Killing in Eight-hour Struggle.....	427
Copyright Convention at Berlin.....	386	Newspaper Criticisms	417	Labor Leaders Visit Printers' Home.....	427
Encouraging the Boys.....	385	Newspaper's Photoengraving Plant.....	423	Minstrelsy in Printerdom.....	428
Ethics of Western Master Printers.....	386	NEWSPAPER WORK:		Model Modern Office.....	426
Lawyers in the Industrial Field.....	388	Ad-setting Contest, No. 25.....	416	Printers as Political Prophets.....	428
Printing Business in Turkey.....	386	Good Ad. Display.....	415	Printers' Baseball League.....	429
Priority Law of the Typographical Union.....	387	Newspaper Criticisms	417	Printers' Leaguers Dine.....	426
Rosebery and Labor.....	386	The Largest Newspaper Advertisement.....	415	Rogers & Company's Printery.....	427
Shirtsleeve Man, The.....	388	New Use for I. T. U. Lessons in Lettering.....	431	S. B. Donnelly Succeeds Leech.....	427
Sunday Newspaper Comic Supplements.....	386	Old, True Gospel in New Garb.....	410	San Francisco and the Unions.....	426
EDUCATION:		Our Obligations to Apprentices.....	430	Should Patronize Nonunion Offices.....	426
Apprentices Pay for Themselves.....	430	Oxford University Press, The.....	369	The "Scalper" in Chicago.....	427
Foreign-born Mechanics	431	Paper Industry as Related to Forests and		Turkey Imports Presses.....	426
Indifference of Employers to Trade Educa-		Education, The	420	Typographical Union Pension Fund.....	428
tion	431	Photogravure for Advanced Students.....	363	Up-to-date Offices, City of.....	426
New Use for I. T. U. Lessons in Lettering.....	431	Photogravures in Color and Colored Photo-		Views of an English Printer.....	429
Our Obligations to Apprentices.....	430	gravures	423	Turkey Imports Presses.....	426
Possibilities of I. T. U. Course.....	430	Possibilities for Inventors in the Printing		Typewriter Ribbon Cloth.....	413
Ejector	407	Trade	402	Typewritten Copy	380
Electric Glue Pot.....	425	Possibilities of I. T. U. Course.....	430	Typographical Union Pension Fund.....	428
Encouraging the Boys.....	385	PRESSROOM:		Uneven Color	414
Enterprising Journalism	427	Automatic Card Press.....	413	Unfair Priority Law, The.....	393
Essentials of Good Salesmanship.....	411	Chalk-relief Overlay	413	Union View of Typotheta's Position.....	406
Ethics of Western Master Printers.....	386	Gloss Ink	414	Up-to-date Offices, City of.....	426
Evolution in Language.....	365	Green and Red Ink Combinations.....	413	Utilizing the Scraps.....	406
Evolution of the Book.....	361	Imitation Typewriting	413	Views of an English Printer.....	429
Federation of Daily Newspaper Owners.....	396	Lithographic Offset Press.....	413	"Warwhoop" Hangs Up Its Branding Iron,	
Foreign-born Mechanics	431	New Rollers	413	The	379
Franco-British Exhibition	396			Welding Copper	364
				Wing-Horton Mailer and List Guide.....	433

BOOKS AND UTILITIES

BOOKBINDING

BOOKBINDING—Paul N. Hasluck	\$0.54
BOOKBINDING AND THE CARE OF BOOKS—Douglas Cockerell.....	1.35
BOOKBINDING FOR AMATEURS—W. J. E. Crane.....	1.10
MANUAL OF THE ART OF BOOKBINDING—J. B. Nicholson.....	2.35
THE ART OF BOOKBINDING—J. W. Zaehnsdorf.....	1.60

COMPOSING-ROOM

CONCERNING TYPE—A. S. Carnell.....	\$.50
CORRECT COMPOSITION—Theodore Low De Vinne.....	2.10
IMPOSITION, a Handbook for Printers—F. J. Trezise.....	1.00
IMPRESSIONS OF MODERN TYPE DESIGNS.....	.25
MODERN BOOK COMPOSITION—Theodore Low De Vinne.....	2.10
PLAIN PRINTING TYPES—Theodore Low De Vinne.....	2.10
THE PRACTICAL PRINTER—H. G. Bishop.....	1.00
PRINTING—Charles Thomas Jacobi.....	2.60
PRINTING AND WRITING MATERIALS—Adèle Millicent Smith.....	1.60

SPECIMEN BOOKS:

Bill-heads .....	.25
Envelope Corner-cards .....	.25
Letter-heads .....	.50
Professional Cards and Tickets.....	.25
Programs and Menus .....	.50
THE STONEMAN—Charles W. Lee.....	1.00
TITLE-PAGES—Theodore Low De Vinne.....	2.10
TWENTIETH CENTURY COVER-DESIGNS.....	5.00
VEST-POCKET MANUAL OF PRINTING.....	.50

DRAWING AND ILLUSTRATION

A HANDBOOK OF ORNAMENT—Franz Sales Meyer.....	\$3.75
A HANDBOOK OF PLANT FORM.....	2.60
ALPHABETS—A HANDBOOK OF LETTERING—Edward F. Strange.....	1.60
ALPHABETS OLD AND NEW—Lewis F. Day.....	1.35
DECORATIVE DESIGNS—Paul N. Hasluck.....	.54
DRAWING FOR PRINTERS—Ernest Knauff.....	2.00
DRAWING FOR REPRODUCTION—Charles G. Harper.....	2.35
HUMAN FIGURE—J. H. Vanderpoel.....	2.00
LESSONS ON DECORATIVE DESIGN—Frank G. Jackson.....	2.10
LESSONS ON FORM—A. Blunck.....	3.15
LETTERS AND LETTERING—Frank Chouteau Brown.....	2.10
LETTERING FOR PRINTERS AND DESIGNERS—Thomas Wood Stevens.....	1.00
LINE AND FORM—Walter Crane.....	2.10
THE PRINCIPLES OF DESIGN—E. A. Batchelder.....	3.00
THEORY AND PRACTICE OF DESIGN—Frank G. Jackson.....	2.60

ELECTROTYPING AND STEREOTYPING

ELECTROTYPING—C. S. Partridge. Being revised.	
PARTRIDGE'S REFERENCE HANDBOOK OF ELECTROTYPING AND STEREOTYPING—C. S. Partridge	\$1.50
STEREOTYPING—C. S. Partridge. Being revised.	

ESTIMATING AND ACCOUNTING

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER—Eden B. Stuart	\$1.00
ACTUAL COSTS IN PRINTING—Isaac H. Blanchard.....	5.00
Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form	2.00
CAMPBIE'S POCKET ESTIMATE BOOK—John W. Campsie.....	.75
CHALLENGE'S LABOR-SAVING RECORDS—Advertising, Subscription, Job Printers. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.	
COST OF PRINTING—F. W. Baltes.....	1.50
EMPLOYING PRINTER'S ESTIMATE BOOK—David Ramaley.....	1.25
EMPLOYING PRINTER'S PRICE-LIST—David Ramaley.....	1.25
FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING—J. Cliff Dando	10.00
HINTS FOR YOUNG PRINTERS UNDER EIGHTY—W. A. Willard.....	.50
HOW TO MAKE MONEY IN THE PRINTING BUSINESS—Paul Nathan.....	3.20
NICHOL'S PERFECT ORDER AND RECORD BOOK.....	3.00
ORDER BOOK AND RECORD OF COST—H. G. Bishop.....	3.00
PRINTER'S INSURANCE PROTECTIVE INVENTORY SYSTEM—Charles S. Brown	10.00
STARTING A PRINTING-OFFICE—R. C. Mallette.....	1.60

LITHOGRAPHY

ALBUM LITHOGRAPHIQUE (specimens)	\$1.50
HANDBOOK OF LITHOGRAPHY—David Cumming.....	2.10
LITHOGRAPHIC SPECIMENS	3.50
PHOTO-LITHOGRAPHY—George Fritz	1.85
PRACTICAL LITHOGRAPHY—Alfred Seymour.....	2.60
THE GRAMMAR OF LITHOGRAPHY—W. D. Richmond.....	2.10

MACHINE COMPOSITION

A POCKET COMPANION FOR LINOTYPE OPERATORS AND MACHINISTS—S. Sandison	\$1.00
CORRECT KEYBOARD FINGERING—John S. Thompson.....	.25
FACSIMILE LINOTYPE KEYBOARDS.....	.25
HISTORY OF COMPOSING MACHINES—John S. Thompson.....	2.00
THALER LINOTYPE KEYBOARD	4.00
THE LINOTYPE OPERATOR'S COMPANION—E. J. Barclay.....	1.00
THE MECHANISM OF THE LINOTYPE—John S. Thompson.....	2.00

MISCELLANEOUS

A TREATISE ON PHOTOGRAPHY—Herbert Deniston.....	\$2.25
THE ART OF ENGRAVING.....	1.60
AUTHOR AND PRINTER—F. Howard Collins.....	2.35
THE BUILDING OF A BOOK—Frederick H. Hitchcock.....	2.20
EIGHT-HOUR-DAY WAGE SCALE—Arthur Duff.....	3.00
THE GRAPHIC ARTS AND CRAFTS YEAR-BOOK.....	5.00
INKS, THEIR COMPOSITION AND MANUFACTURE—C. Ainsworth Mitchell and T. C. Hepworth.....	2.60
MANUFACTURE OF INK—Sigmund Lehner.....	2.10
MILLER'S GUIDE—John T. Miller.....	1.00
OIL COLORS AND PRINTING INKS—L. E. Andes.....	2.60
PRACTICAL PAPERMAKING—George Clapperton.....	2.60
PRINTER'S HANDBOOK OF TRADE RECIPES—Charles Thomas Jacobi.....	1.85
WRITING FOR THE PRESS—Robert Luce.....	1.10

NEWSPAPER WORK

ESTABLISHING A NEWSPAPER—O. F. Byxbee.....	\$.50
GAINING A CIRCULATION—Charles M. Krebs.....	.50
PERFECTION ADVERTISING RECORDS.....	3.50
PRACTICAL JOURNALISM—Edwin L. Shuman.....	1.35

PRESSWORK

A CONCISE MANUAL OF PLATEN PRESSWORK—F. W. Thomas.....	\$.25
COLOR PRINTER—John F. Earhart.....	
THE HARMONIZER—John F. Earhart.....	3.50
TYMPAN GAUGE SQUARE.....	.25
OVERLAY KNIFE .....	.25
PRACTICAL GUIDE TO EMBOSSEMENT AND DIE STAMPING.....	1.50
STEWART'S EMBOSSEMENT BOARD, per dozen.....	1.00

PROCESS ENGRAVING

PENROSE'S PROCESS YEAR-BOOK, 1906-7.....	\$2.85
PHOTOENGRAVING—H. Jenkins; revised and enlarged by N. S. Amstutz.....	3.00
PHOTOENGRAVING—Carl Schraubstadter, Jr.....	3.00
PHOTO-MECHANICAL PROCESSES—W. T. Wilkinson.....	2.10
PHOTO-TRICROMATIC PRINTING—C. G. Zander.....	1.50
PRIOR'S AUTOMATIC PHOTO SCALE.....	2.00
REDUCING GLASSES .....	.35
THREE-COLOR PHOTOGRAPHY—Arthur Freiherrn von Hubl.....	3.50

PROOFREADING

BIGELOW'S HANDBOOK OF PUNCTUATION—Marshall T. Bigelow.....	\$.55
CULINARY FRENCH .....	.35
ENGLISH COMPOUND WORDS AND PHRASES—F. Horace Teall.....	2.60
GRAMMAR WITHOUT A MASTER—William Cobbett.....	1.10
THE ORTHOEPIST—Alfred Ayres	1.35
PEERLESS WEBSTER DICTIONARY.....	.50
PENS AND TYPES—Benjamin Drew.....	1.35
PROOFREADING AND PUNCTUATION—Adèle Millicent Smith.....	1.10
PUNCTUATION—F. Horace Teall.....	1.10
STYLEBOOK OF THE CHICAGO SOCIETY OF PROOFREADERS.....	.30
THE ART OF WRITING ENGLISH—J. M. D. Meiklejohn, M.A.....	1.60
THE VERBALIST—Alfred Ayres	1.35
TYPOGRAPHIC STYLEBOOK—W. B. McDermutt.....	.50
WILSON'S TREATISE ON PUNCTUATION—John Wilson.....	1.10

Published or
For Sale by

THE INLAND PRINTER COMPANY

120-130 Sherman St., CHICAGO

116 Nassau Street, NEW YORK

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST



Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering, with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

The Miehle Press

For All Classes of Letterpress Work

The Miehle

High-Speed, Two-Color Press. This press is built to do a fine class of Label, Catalogue, Railroad, Folding Box, and all classes of work where colors are desired. It is nearly as fast as a single press, and has all of the Miehle improvements.

The Miehle

High-Speed, Four-Roller, Front Delivery, Table Distribution Book and Job Press. Made in eleven sizes, from 26 x 36 to 48 x 65. This press is built to do the finest class of printing, and is specially adapted for half-tone work, both in black and in colors. It is the standard flat-bed press of the world to-day, as the producer of a greater quantity and finer class of work than any other press on the market.

The Miehle

High-Speed, Two-Roller, Front Delivery, Table Distribution Book and Job Press. Made in six sizes, from 30 x 42 to 45 x 62. This press is designed for a little cheaper class of book and job work than our Four-Roller, differing only in the number of form rollers, having two instead of four; otherwise it is similar in all its other features, and is faster.

The Miehle

High-Speed, Two-Roller, Rear Delivery, "Rack and Pinion" Distribution Job and News Press. Made in five sizes, from 30 x 42 to 43 x 56. Its method of distribution is "rack and pinion cylindrical" instead of "table." The class of work to which it is more especially adapted is newspaper and poster work. Felt packing used. It is very fast.

The Miehle

High-Speed Pony Press. Two-Roller, Front Delivery, "Rack and Pinion" or "Table" Distribution. Size, 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

Our Sheet Delivery Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS.

South Side Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row.
Berlin, Friedrichstrasse 16

Philadelphia Office, Commonwealth Bldg.
179 Rue de Paris, Charenton, Paris.

Boston Office, 164 Federal Street.

